Guitar Tablature

JAM with AC/DC

Includes superb quality, live recorded backing tracks plus note for note transcriptions to

LET THERE BE ROCK

HELL AIN'T A BAD PLACE TO BE

WHOLE LOTTA ROSIE

HELLS BELLS

BACK IN BLACK

FOR THOSE ABOUT TO ROCK

SIN CITY

HIGHWAY TO HELL

TOTAL ACCURACY guitar workshops

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ON THE CD

The CD is split into two sections; section 1 (tracks 1-8) is the backing tracks minus lead guitar & vocals, while section 2 (tracks 9-16) is the backing tracks with all guitar parts added, so in addition to the written tab you can hear the rhythm, fills and solos as they should be played!

Music arranged and produced by Stuart Bull and Steve Finch.
Recorded at the TOTAL ACCURACY SOUNDHOUSE, Romford, England.

Jamie Humphries: guitar.
Mick Ash: bass.
Adam Bushell: drums.
Steve Finch: drums (on Sin City).
Jamie Humphries plays Ernie Ball Musicman guitars and uses Cornford amps.

Music transcribed by Jamie Humphries

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Introduction

THE TOTAL ACCURACY 'JAM WITH...' series is a powerful learning tool that will help you extend your stockpile of licks and fills and develop your improvisational skills. The combination of musical notation and guitar tablature in the book, together with backing tracks on the CD, gives you the opportunity to learn each track note for note and then jam with a professional session band. The track listing reflects some of AC/DC's most popular recordings, providing something for guitarists to have fun with and improvise with, as well as something to aspire to.

The first eight tracks on the CD are full length backing tracks recorded minus lead guitar. The remaining tracks feature the backing tracks with the lead guitar parts added. Although many of you will have all the original tracks in your own collections, we have provided them in the package for your reference. The 'JAM WITH...' series allows you to accurately recreate the original, or to use the transcriptions in this book in conjunction with the backing tracks as a basis for your own improvisation. For your benefit we have put definite endings on the backing tracks, rather than fading them out as is the case on some of the original recordings. The accompanying transcriptions correspond to our versions. Remember, experimenting with your own ideas is equally important for developing your own style; most important of all, however, is that you enjoy JAM with AC/DC and HAVE FUN!

One of the most influential rock bands of the past three decades, AC/DC was formed in Sydney Australia in 1973, by brothers Angus and MalcolmYoung, lead and rhythm guitar respectively. The Young family were no strangers to the music industry, with Angus and Malcolm's brother Alex, known as George Alexander, forming The Easybeats with guitarist Harry Vanda. They later formed a production team, Vanda and Young, who produced the early AC/DC albums.

The original line up included Rob Bailey, Peter Clark, and vocalist Dave Evans. After the release of their first single, *Can I Sit Next To You Girl?*, the brothers relocated to Melbourne, and recruited singer Bon Scott, Philip Rudd, drums, and Mark Evans, bass. In 1975 the band recorded their first album, and this was followed in 1976 by *High Voltage*, which showcased their hard-hitting mixture of blues and rock. The band were also making their name as a live act, with their high-energy performances. Angus would always perform dressed in a schoolboy uniform, which would become his trademark.

In 1976 AC/DC moved to England, during the explosion of the punk scene. *High Voltage* was also released in the UK, and was followed by the now classic *Dirty Deeds Done Dirt Cheap*. 1977 saw the release of *Let There Be Rock* with the title track including one of Angus' trademark aggressive blues/rock solos. This album also contained *Hell Ain't A Bad Place To Be* and the classic *Whole Lotta Rosie*. To promote the album, the band embarked on a tour, which was a great turning point in their career in the UK, with a legendary appearance at London's Hammersmith Odeon.

During this time Mark Evans left, and was replaced by Cliff Williams. 1978 saw the release of *Power Rage*, debuting the new bass player, and included *Riff Raff* and *Sin City*. It also produced the bands first UK hit single, *Rock 'n' Roll Damnation*, plus an appearance on Top Of The Pops. But the bands biggest hit came later that year, with the release of the live album *If You Want Blood, You Got It*.

Highway to Hell was released in 1979, sold millions world-wide and included *Touch Too Much*. But disaster struck in 1980, with the untimely death of Bon Scott. Scott was found dead after a massive drinking binge. Replacing such a prominent figure in the band was not going to be easy. The band settled for UK vocalist Brian Johnson, formerly of 70's band Geordie.

The band struck back with the awesome *Back In Black* album, with the title track including one of the greatest riffs of all time. The album also included the epic *Hells Bells*, with that classic clanging bell intro, which became a major part of their live show. The album also included *Have A Drink On Me*, a tribute to the late Bon Scott. The album sold over 10 million copies in the US alone.

1981 saw the release of *For Those About To Rock (We Salute You)*. The title track included cannon explosions, which also became a big part of their live show. The band was drawing bigger crowds, and was fast becoming one of the top live acts around. In both 1981, and 1984 they played at the Donington Monsters Of Rock festival.

1983 saw Philip Rudd being replaced by Simon Wright. The band continued to tour, and release massive selling albums including *Flick Of The Switch*, *Fly On The Wall*, and *Who Made Who*, plus a top of the bill slot at the 1986 Rock In Rio festival in Brazil. In 1989 Simon Wright left, and was replaced by Chris Slade, who was later replaced by original drummer Philip Rudd. The band continued to release albums including *Blow Up Your Video*, *The Razors Edge*, *Live*, and *Ballbreaker*. They also contributed a track to the 1993 movie *Last Action Hero*.

The year 2000 has not seen the band slowing down, but instead a return to form with the release of the critically acclaimed album *Stiff Upper Lip*, proving that AC/DC are unrivalled in the heavy rock world.

This book contains eight classic tracks spanning much of the bands career, so plug your SG into your Marshall, put on that old school uniform, and LETS ROCK!!

Performance Notes

LET THERE BE ROCK

The title track from the 1977 album, *Let There Be Rock* includes all the classic AC/DC ingredient, heavy riffs, a solid groove, plus an aggressive solo. The main riff is based around the chords of E major, E5, A5, and G5. The guitar does not play during the first two verses, but is introduced during the third.

This song contains three solos, that use both A minor, (A, C, D, E, G, A), and A major pentatonic scales, (A, B, C#, E, F#, A), over the A5 chord. The B minor pentatonic scale is used over the B5 chord, (B, D, E, F#, A, B). Once again Angus includes many classic blues/rock ideas, plus a classic rock 'n' roll style riff, performed with a swung rhythm, over a straight groove, at the beginning of the second solo. The final solo includes some lead ideas that mix both major and minor pentatonics to form a hybrid pentatonic scale. The final solo concludes with some diad ideas, performed with a fast sixteenth note rhythm. The song concludes with more classic rock licks played over a free time ending.

This song was recorded with Gibson, and Gretsch guitars, and Marshall amps.

HELL AIN'T A BAD PLACE TO BE

This track can also be found on the 1977 release *Let There Be Rock*. The songs intro uses the chords of G5, D/F#, and A5, with the chords being left to sustain. The main verse riff uses the chords of A7, A6, plus an A octave played as diads on the A and D strings. The part should be performed with a tight and punchy feel, so the rests are very important. In contrast, the chorus uses the chords of D5, G5, E major, and A5 played with a power sustaining sound.

The main solo uses both the A minor, and A major pentatonic scales, (A, C, D, E, G, A), (A, B, C#, E, F#, A). This solo shows Angus in fine form, with plenty of aggressive blues/rock licks, that include wailing string bends and fast pentatonic runs.

This song was recorded with the Gibson, Gretsch guitars, and Marshall amps combination.

WHOLE LOTTA ROSIE

Possibly AC/DC's most famous, and most imitated riff, this track can be found on the *Let There Be Rock* album, and is always a favourite in their live set. The main riff, is based on a chord idea, that uses the chords of C5, D5, and A5 against the open A string. This is doubled with the riff being played as single notes. The verse riff continues this theme, performing the riff as a single note line, with chordal embellishment using the A5 chord. The chorus has a looser feel, and includes the chords of F major, D5, and G5.

The solo is based mainly around the scales of A minor pentatonic, (A, C, D, E, G, A), A blues, (A, C, D, Eb, E, G, A), A aeolian, (A, B, C, D, E, F, G, A), and A dorian, (A, B, C, D, E, F#, G, A). There is a lot to digest here, with Angus fusing rapid pentatonic licks, with fast modal single string picking runs. Angus also includes a large helping of aggressive Chuck Berry style string bending, and classic rock 'n' roll licks. Angus also executes some fast double stop ideas, plus a descending chromatic line during the free time section at the end of the song.

This song was recorded with the Gibson, Gretsch, and Marshall setup.

HELLS BELLS

This classic AC/DC track opens with a haunting clanging bell, that introduces a chord arpeggio sequence, based around A minor. The riff concludes with the chords of C5, and G/B. The verse riff is based around A5, D5, and E5, and is performed as tight punchy power chords. The chorus uses the same riff found in the intro section.

The main lead solo kicks off with some bluesy double stop ideas, that use notes from A minor pentatonic, (A, C, D, E, G, A), and A dorian, (A, B, C, D, E, F#, G, A). The solo contains many of Angus' blues style licks, played with an aggressive edge. The solo shifts over the D5 riff, and uses notes from D minor pentatonic, (D, F, G, A, C, D), and D major pentatonic, (D, E, F#, A, B, D). The A minor pentatonic scale is reintroduced over the E5 chord. The song concludes with a melodic figure based around A minor pentatonic, plus more of Angus' signature licks.

This song was recorded with the Gibson, Gretsch and Marshall combination.

BACK IN BLACK

The title track from the 1980 album, this track features one of the most famous riffs all time. The riff is based around the chords of E major, D major, and A5, with a short lead fill, using notes from E minor pentatonic, (E, G, A, B, D, E). The riff concludes with a chromatic fill, that uses the B note as a pedal tone.

The chorus features the chords of A5, E5, B5, B5/A, G5, and D5, that sustain over a solid bass and drum groove. The chorus concludes with the chords of G5, and D5.

PENTATONIC hammer

The solo features many of Angus' classic blues/rock licks, and is based mainly around E minor pentatonic, E blues scale, (E, G, A, Bb, B, D, E), and E dorian, (E, F#, G, A, B, C#, D, E). The solo concludes with a descending figure, that also includes the open first string.

The outro includes a riff based around E dorian, with a chromatic figure that uses the B note as a pedal tone. This riff is transposed into A dorian, (A, B, C, D, E, F#, G, A), and uses the same fingering as the previous riff, with the E note used as a pedal tone during the chromatic line. The song concludes with an outro solo, with Angus playing more blues/rock style licks, using the same scales found in the main solo.

This song was recorded with a Gibson SG, and Gretsch guitars, through Marshall amps.

FOR THOSE ABOUT TO ROCK

The title track from the 1981 album, and a crowd pleaser at live concerts, with the help of large firing cannons around the stage! The song kicks off with a triad figure played on the top three strings, with the open B string throughout. This part is performed with the fingers, with the volume backed off slightly. Guitar two includes chord ideas using B5, G5, D/F# and E. The main riff is introduced when the band kicks in, with powerful chords, and fills.

The verse is based around a chordal riff that uses the chords of B5, D/A, A, and E major, and G5. Once again, the use of space is important in this riff, so the rests are very important. The chorus uses the same chords and fills found in the intro.

The solo is classic Angus, with fast runs, and wrenching bends. Scale choice includes both A minor, and A major pentatonic , (A, C, D, E, G, A), (A, B, C#, E. F#, A), plus the A blues scale, (A, C, D, Eb, E, G, A). During the final chorus Angus outlines the stabbing chords, with some unison bends.

The final solo is played over a double time rhythm figure, with playing more high octane blues/rock ideas with a mixture of A minor, and major pentatonic scales. The song concludes with chords performed with a fast tremolo rhythm pattern.

This song was recorded with Gibson and Gretsch guitars, and Marshall amps.

SIN CITY

Taken from the *Powerage* album, this track opens with a short riff based around E minor pentatonic, (E, G, A, B, D, E). The main riff follows, and contains the chords of E5, B5, D5, and A5. The verse riff is based around the same chords, but is performed with a tight, punchy feel. Angus' playing is pretty sparse during the verse, outlining the chords with only one or two notes. The pre-chorus uses the chords of A5, and B5, played with an open, and aggressive feel. The chorus uses the same riff found in the intro.

The solo kicks off with a fast sixteenth note pedal tone figure, that uses notes from D major, and uses the open top E string as a pedal tone, (D, E, F#, G, A, B, C#, D). The solo also includes licks based around E minor pentatonic, (E, G, A, B, D, E), plus E dorian, the second mode of D major. As well as the usual rock/blues style ideas, Angus also includes a fast chromatic legato line, that pull off to the open G string. The song concludes with the riff found in the intro.

This song was recorded with Gibson and Gretsch guitars, with Marshall amps.

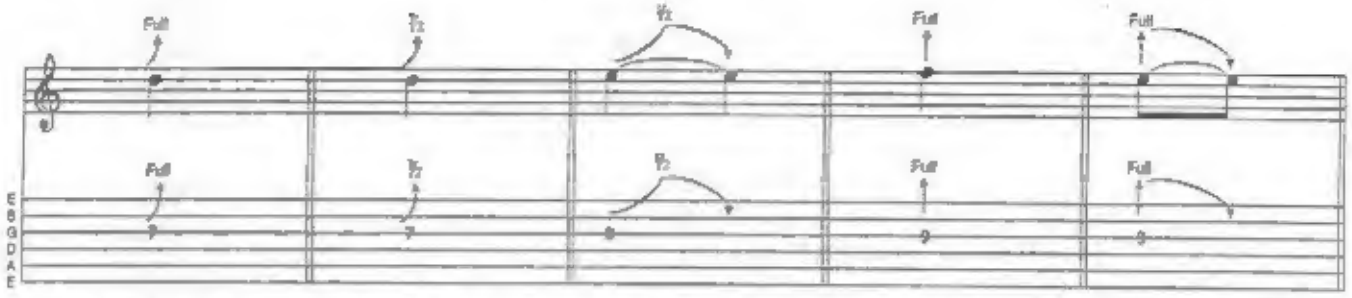
HIGHWAY TO HELL

Another classic AC/DC track. This famous riff uses the chords of A5, D/F#, and A5, with a tight and punchy rhythm. The rests between the chord changes are vital in performing this riff correctly. The E5 chord is included as a build to the chorus.

The chorus includes yet more punchy chordal ideas, and includes the chords of A5, D5, G5, and D major, played with plenty of power. The solo section is introduced with the ringing chords of D major, and G5/D.

The lead solo contains many ideas reminiscent of Chuck Berry's style of playing, and kicks off with some rock 'n' roll style licks using A minor pentatonic, (A, C, D, E, G, A). The solo also includes some licks based around A major pentatonic, (A, B, C#, E, F#, A). This solo is pretty laid back by Angus' standards, so attention should be paid to the phrasing. The song concludes with more A minor/major pentatonic licks, plus some fast trills, and pick scrapes over the free time ending. Once again this track was recorded with Gibson, and Gretsch guitars, and Marshall amps.

Notation & Tablature Explained



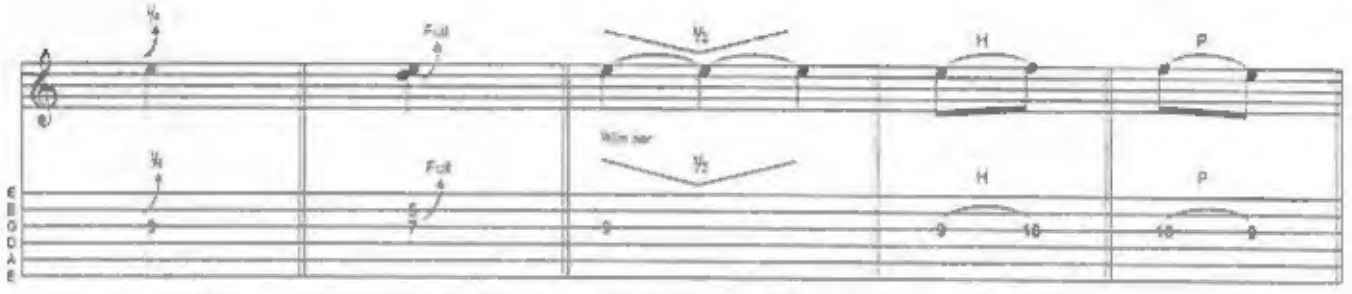
BEND: Strike the note and bend up a whole step (two frets).

BEND: Strike the note and bend up a half step (one fret).

BEND AND RELEASE: Strike the note, bend up a half step, then release the bend.

PRE-BEND: Bend the note up, then strike it.

PRE-BEND AND RELEASE: Bend up, strike the note, then release it.



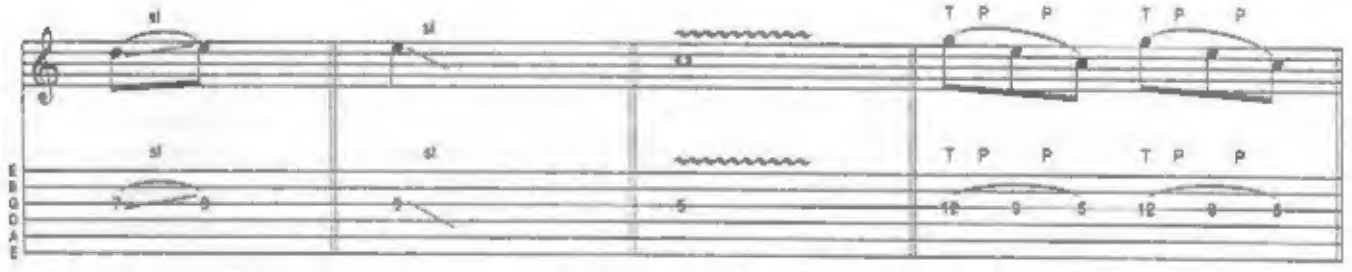
QUARTER-TONE BEND: Bend the note slightly sharp.

UNISON BEND: Strike both notes, then bend the lower note up to the pitch of the higher one.

TREMOLO BAR BENDS: Strike the note, and push the bar down and up by the amounts indicated.

HAMMER-ON: Strike the first note, then sound the second by fretting it without picking.

PULL-OFF: Strike the higher note, then pull the finger off while keeping the lower one fretted.

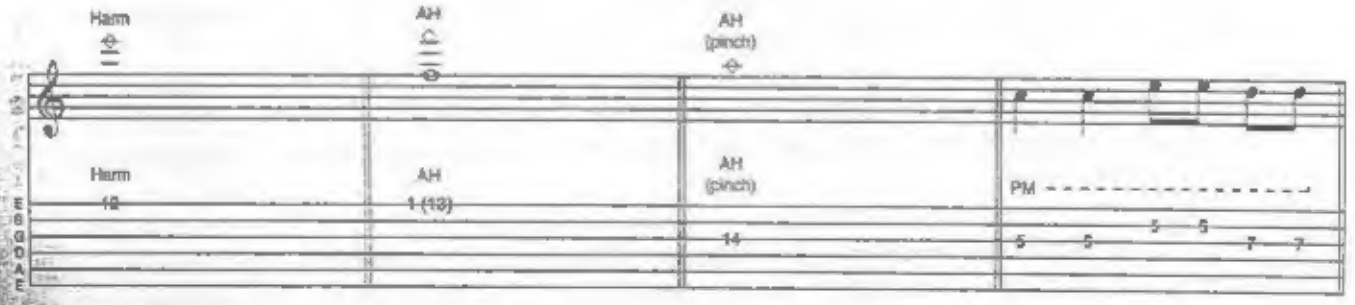


SLIDE: Slide the finger from the first note to the second. Only the first note is struck.

SLIDE: Slide to the fret from a few frets below or above.

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fretboard hand or tremolo bar.

TAPPING: Hammer on to the note marked with a T using the picking hand, then pull off to the next note, following the hammer-ons or pull-offs in the normal way.



NATURAL HARMONIC: Lightly touch the string directly over the fret shown, then strike the note to create a "chiming" effect.

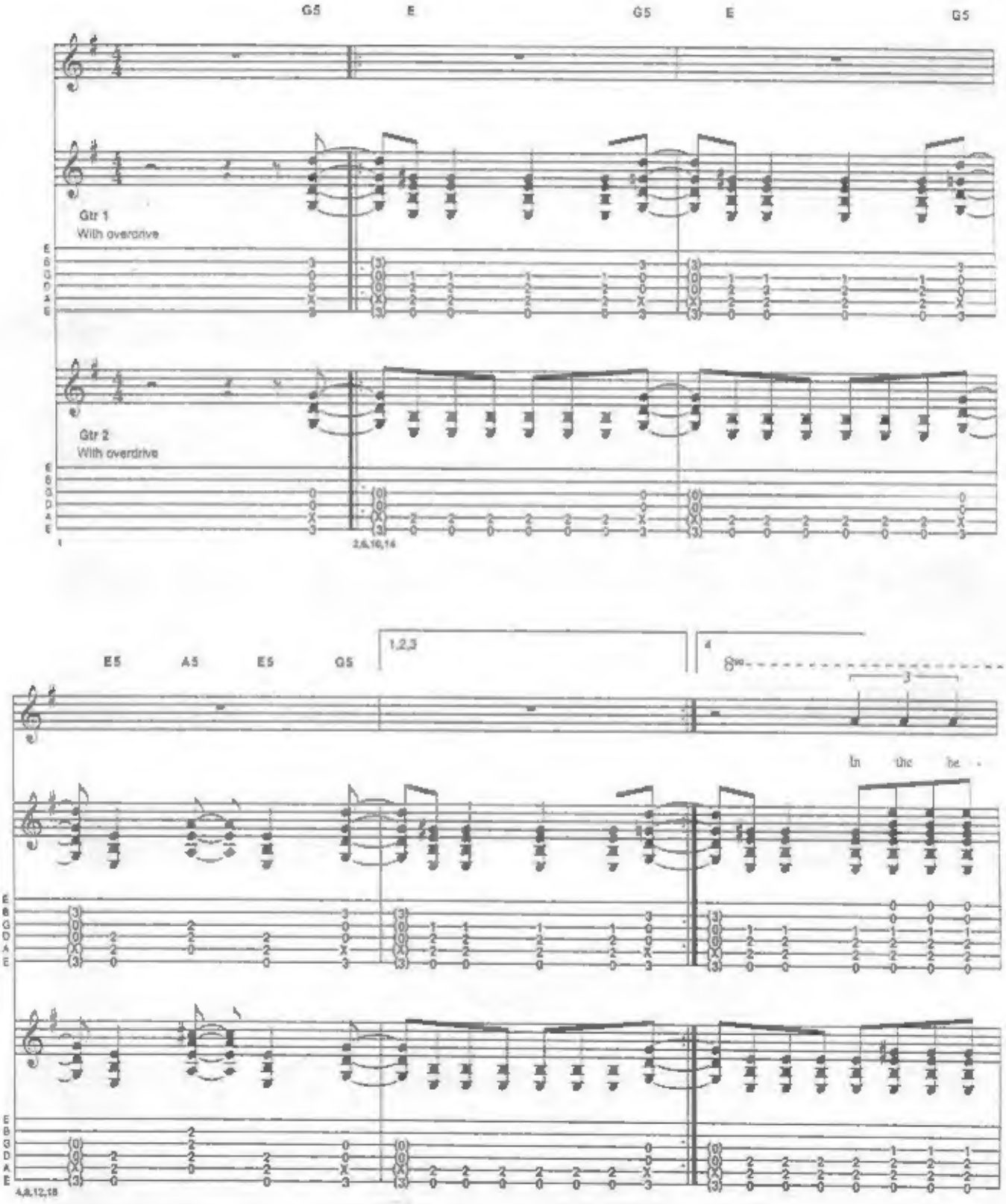
ARTIFICIAL HARMONIC: Fret the note, then use the picking hand finger to touch the string at the position shown in brackets and pluck with another finger.

ARTIFICIAL HARMONIC: The harmonic is produced by using the edge of the picking hand thumb to "pinch" the string whilst picking firmly with the plectrum.

PALM MUTES: Rest the palm of the picking hand on the strings near the bridge to produce a muted effect. Palm mutes can apply to a single note or a number of notes (shown with a dashed line).

Let There Be Rock

Words & Music by Angus Young,
Malcolm Young & Bon Scott



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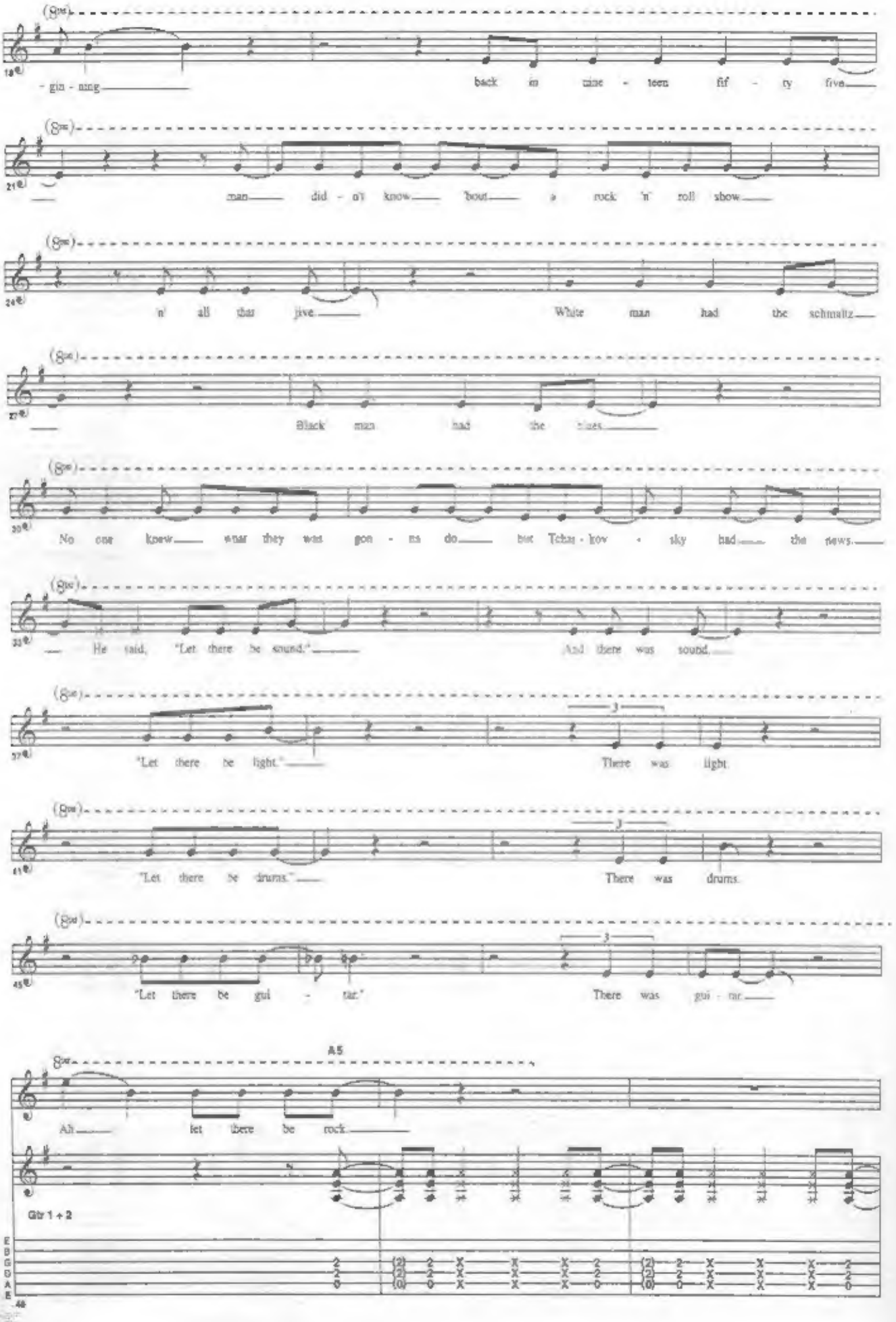
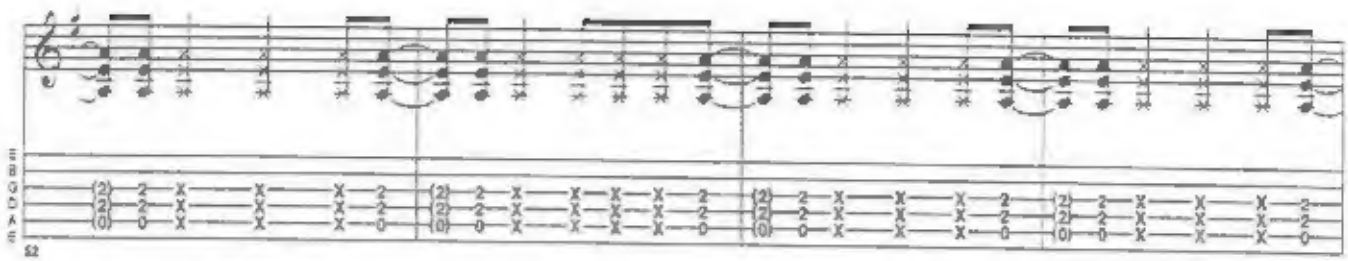
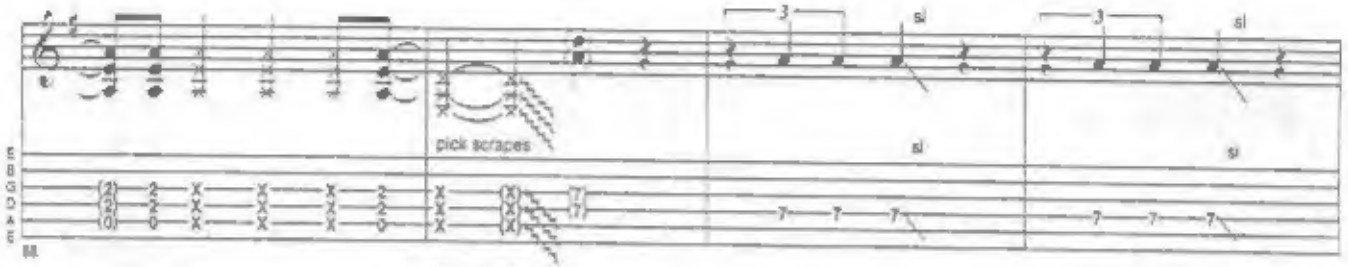
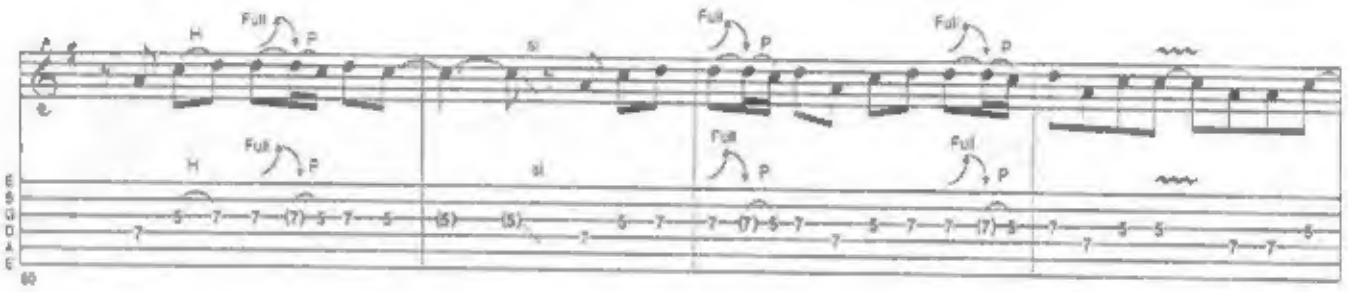

(8va)
- gin - ning
back in nine - teen fif - ty five
man did - n't know 'bout a rock 'n' roll show
n' all that jive
White man had the schmaltz
Black man had the blues
No one knew wnar they was gon - na do but Tchai - kov - sky had the news
He said, "Let there be sound." And there was sound
"Let there be light." There was light
"Let there be drums." There was drums
"Let there be gui - tar." There was gui - tar
A5
Ah let there be rock
Gtr 1 + 2
E
B
G
D
A
E

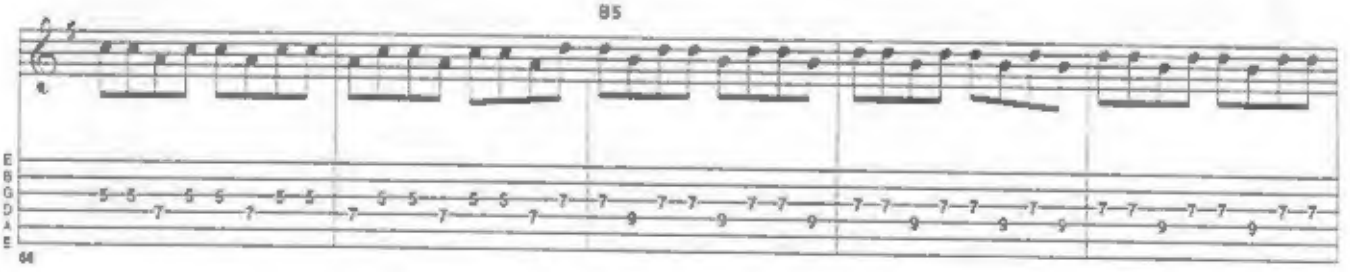




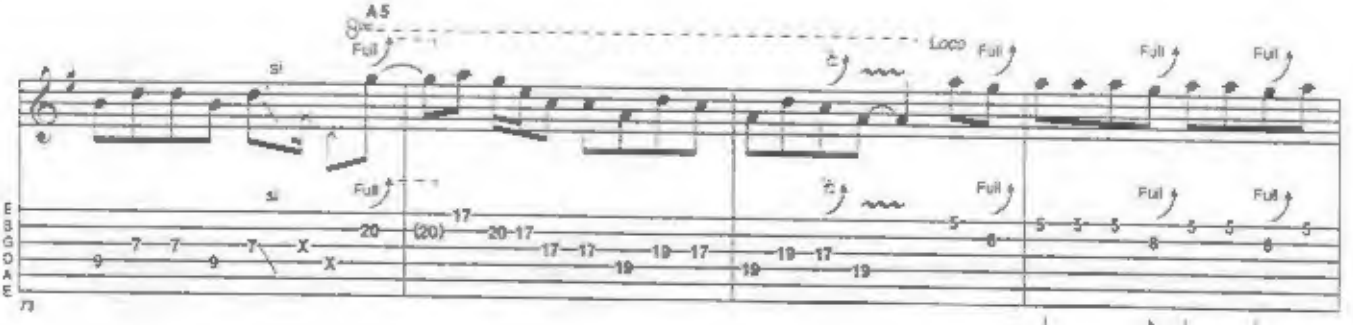
Gtr 2 continues s.m.



B5

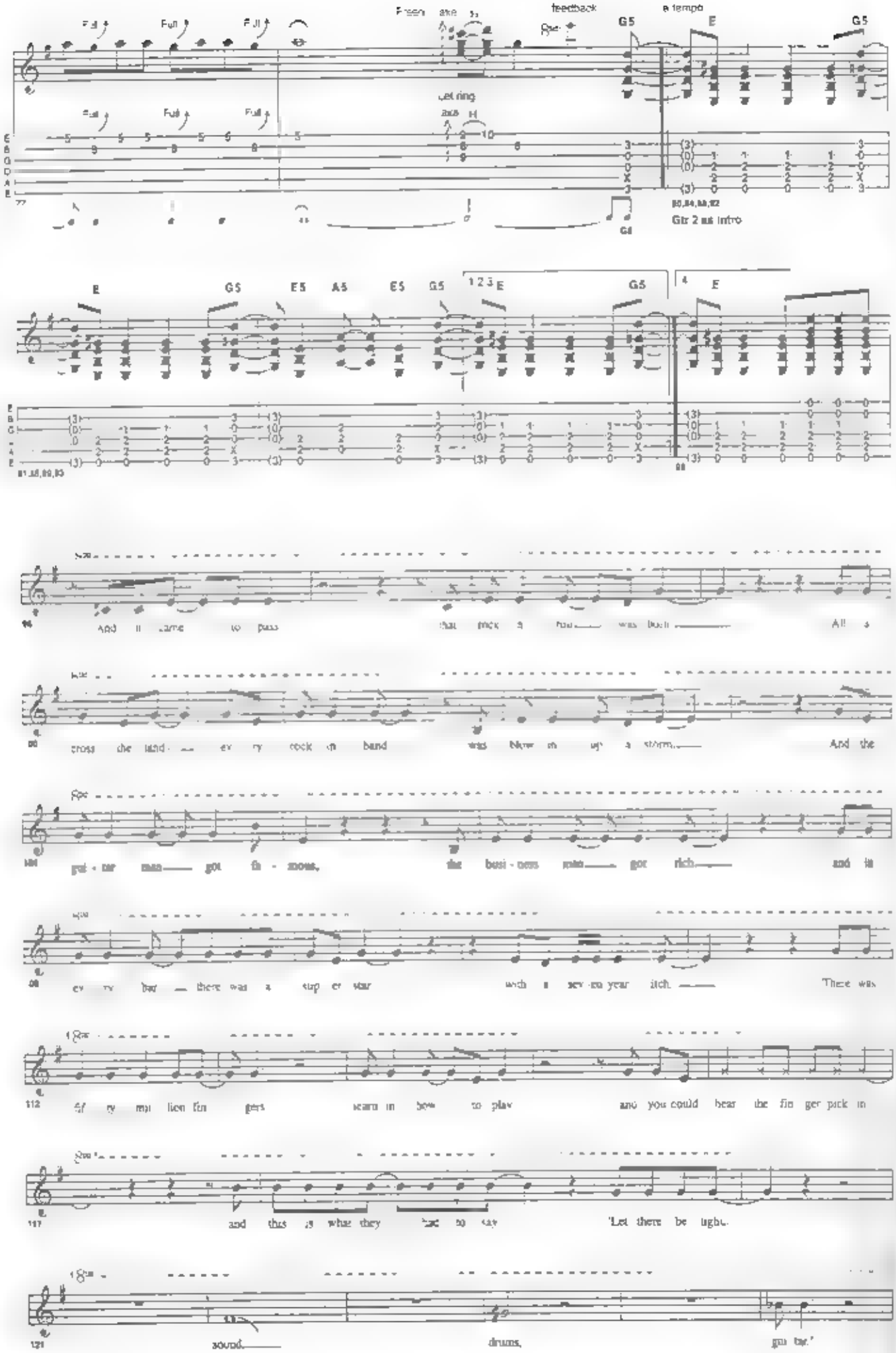


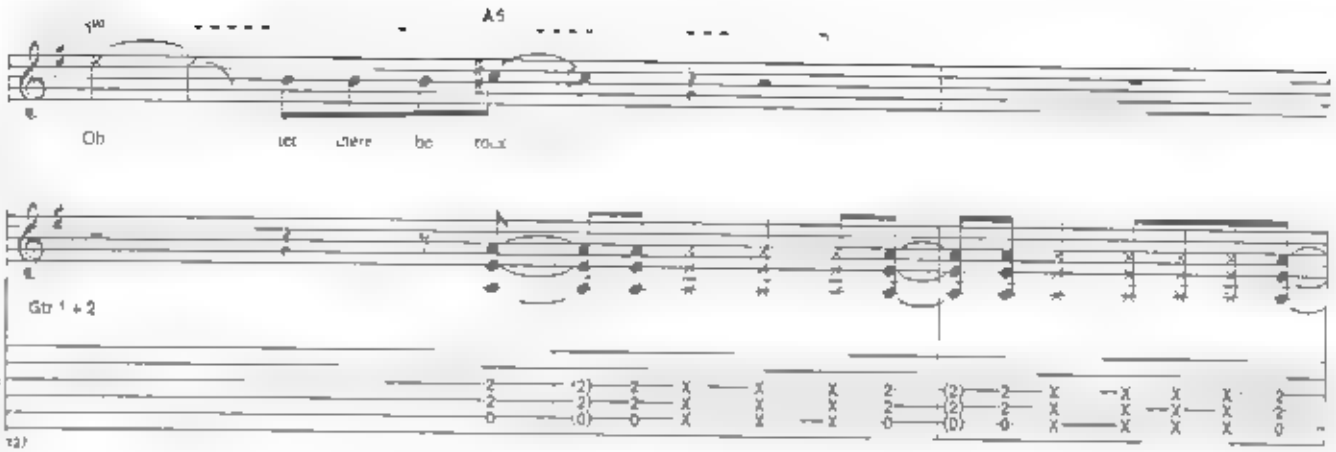
A5



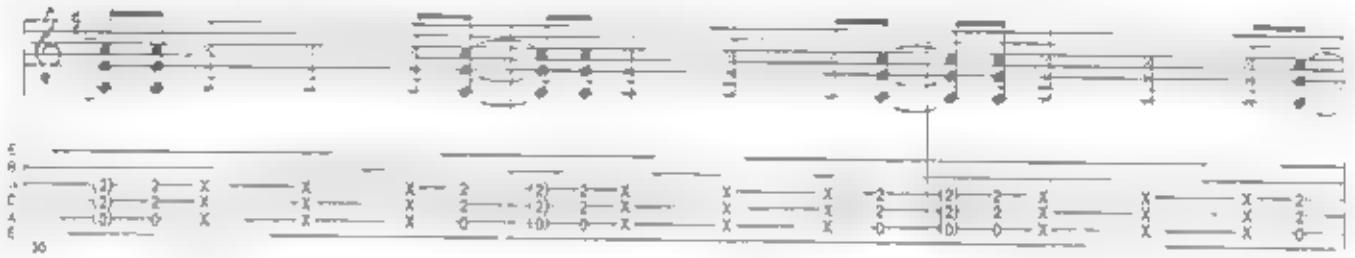
Gtr 2

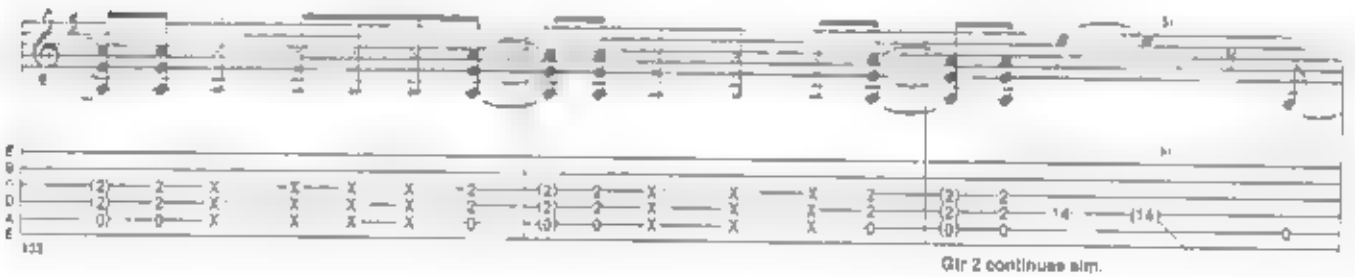
A5

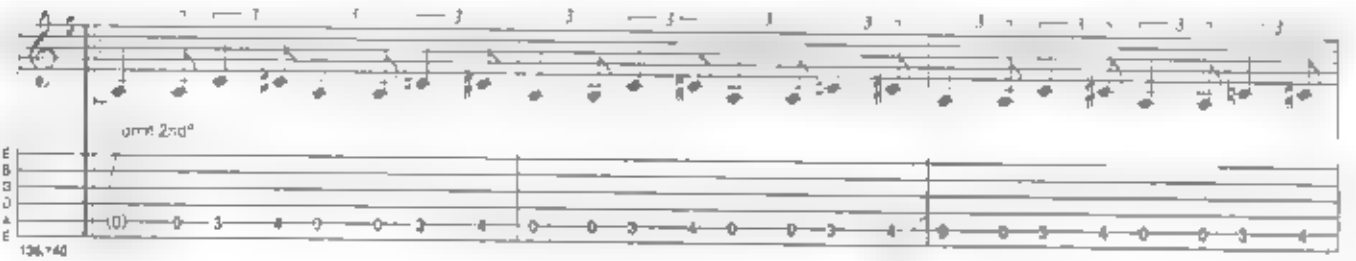

Full
Full
Full
Freeze
feedback
G5
a tempo
E
G5
Let ring
Gtr 2 as intro
E
G5
E5
A5
E5
G5
E
G5
E
And it came to pass that rock a roll was born All a
cross the land ev ry rock in band was blow in up a storm And the
gui - tar man got fa - mous, the busi - ness man got rich and in
ev ry bar there was a sup er star with a sev en year itch There was
fif ty mil lion fin gers learn in how to play and you could hear the fin ger pick in
and this is what they had to say 'Let there be light.
sound drums, gui tar.'

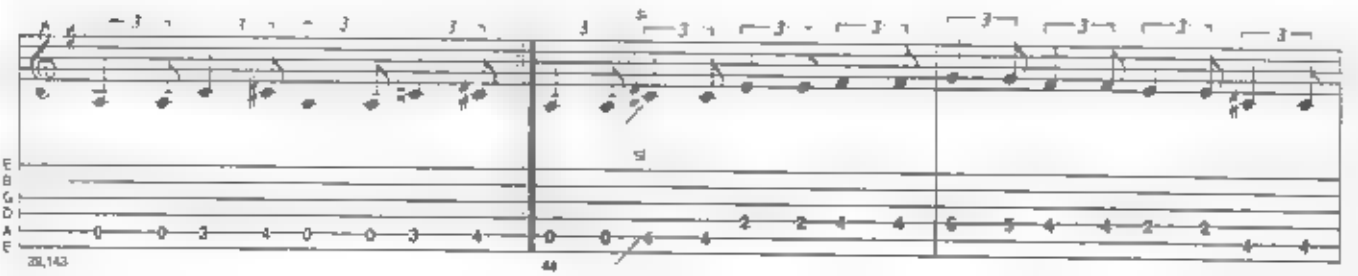

Oh

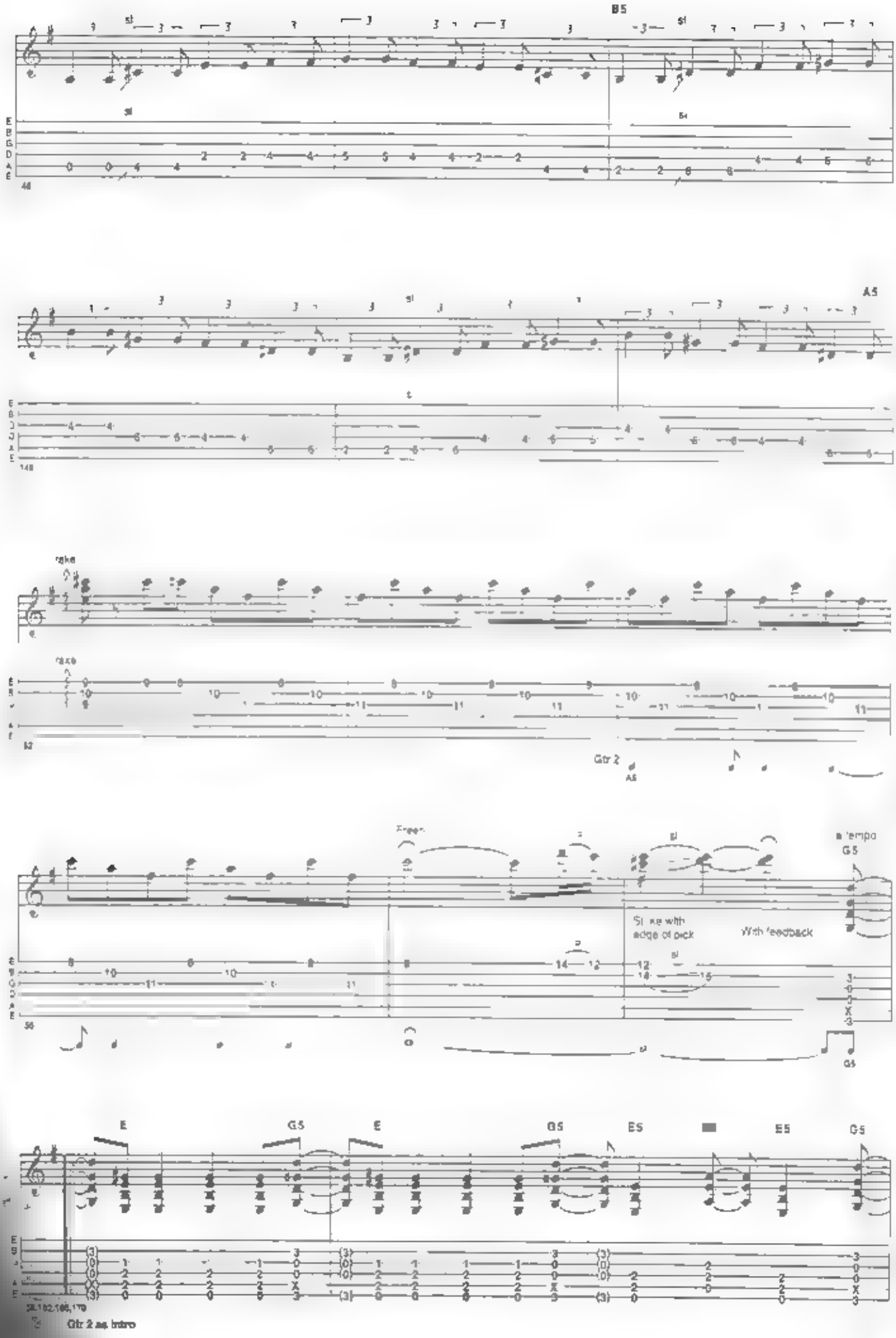
Gtr 1 + 2

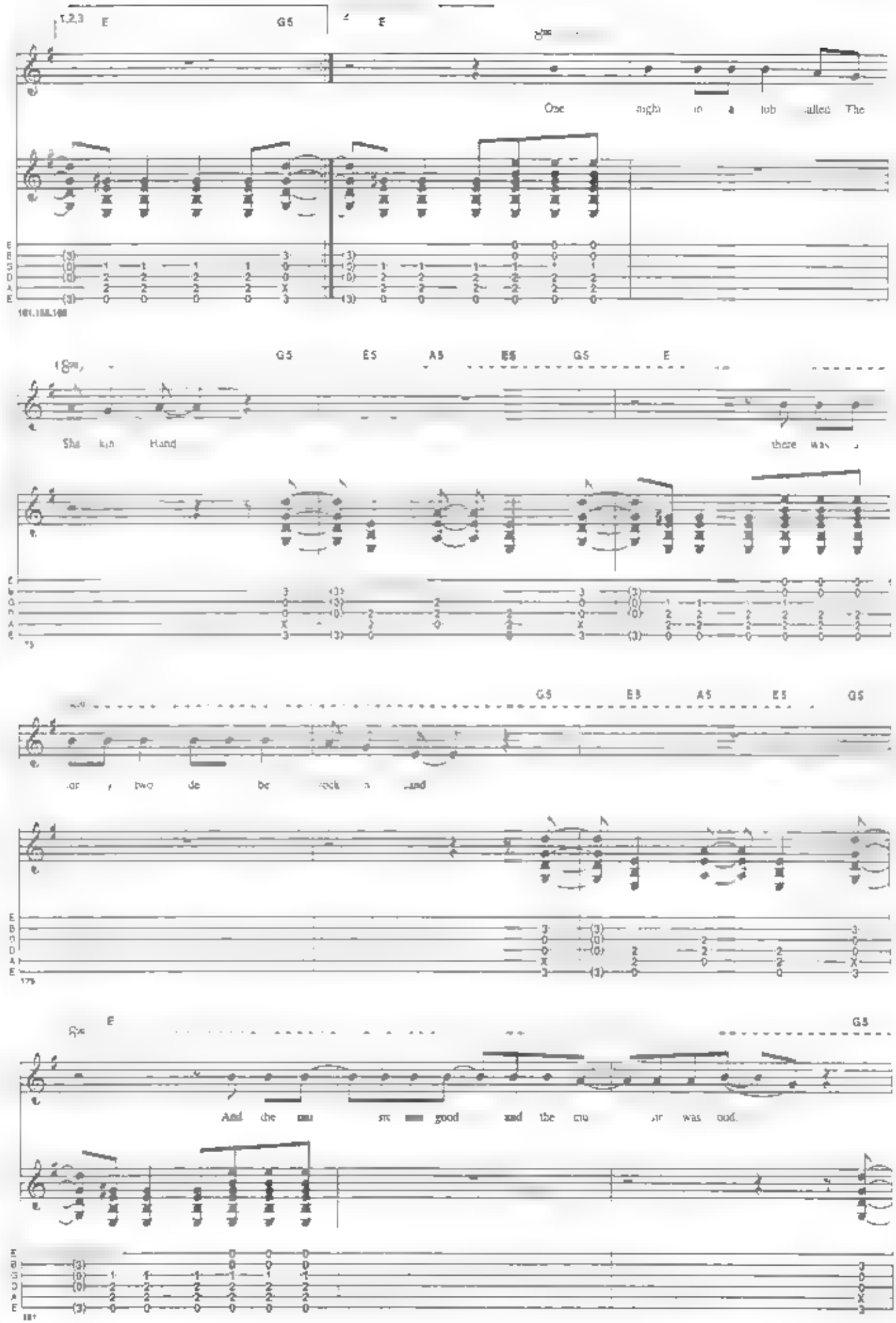


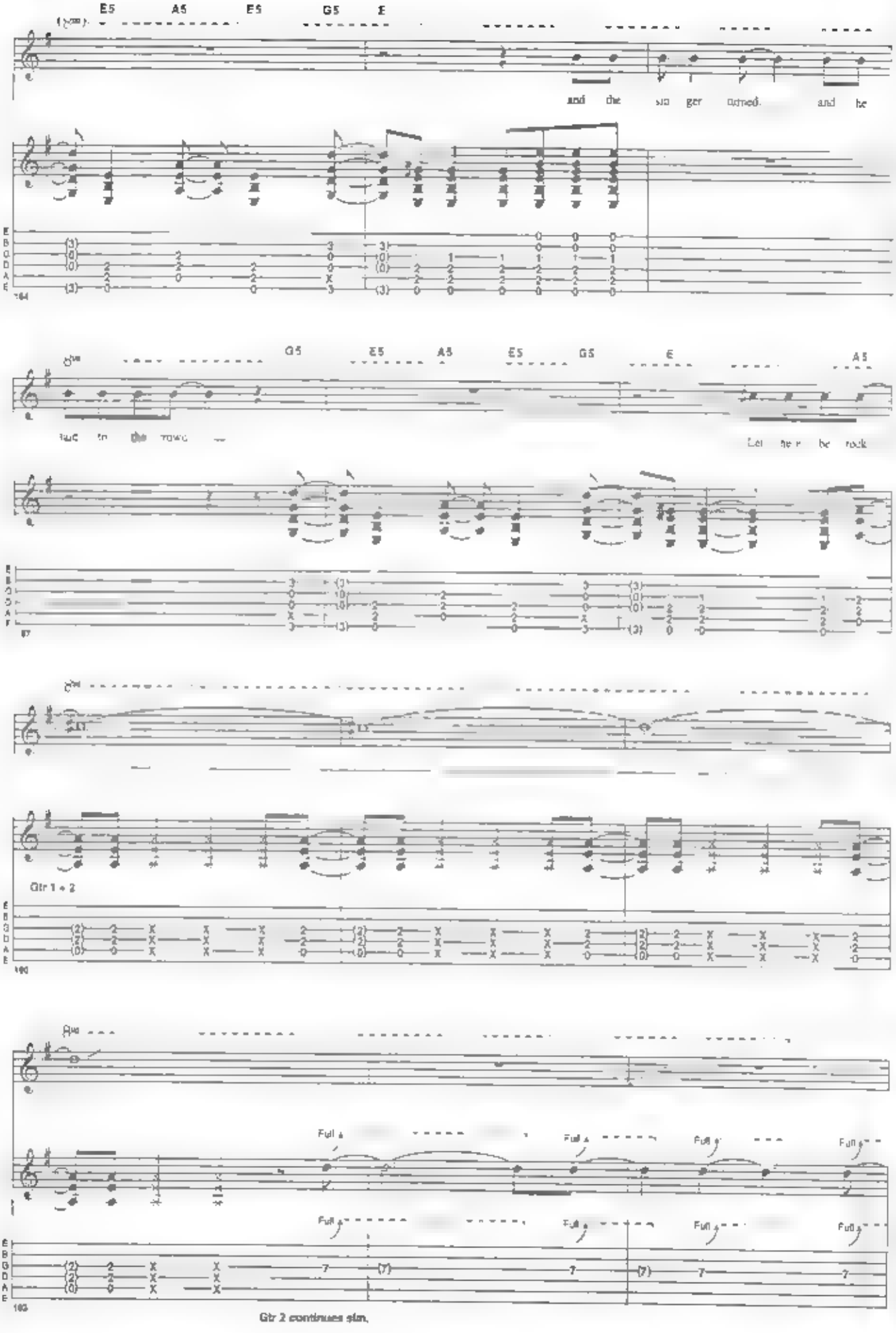

Gtr 2 continues sim.

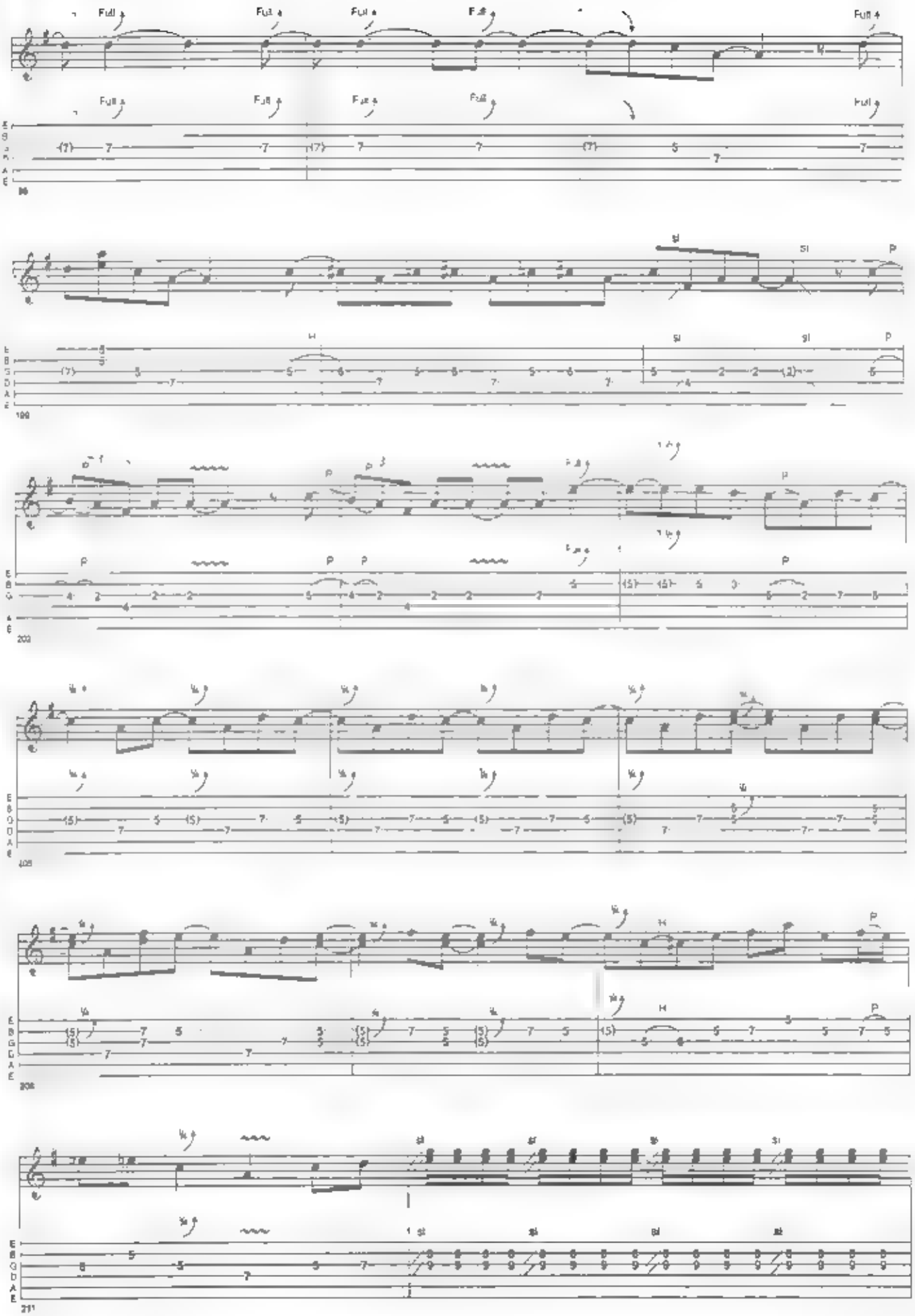


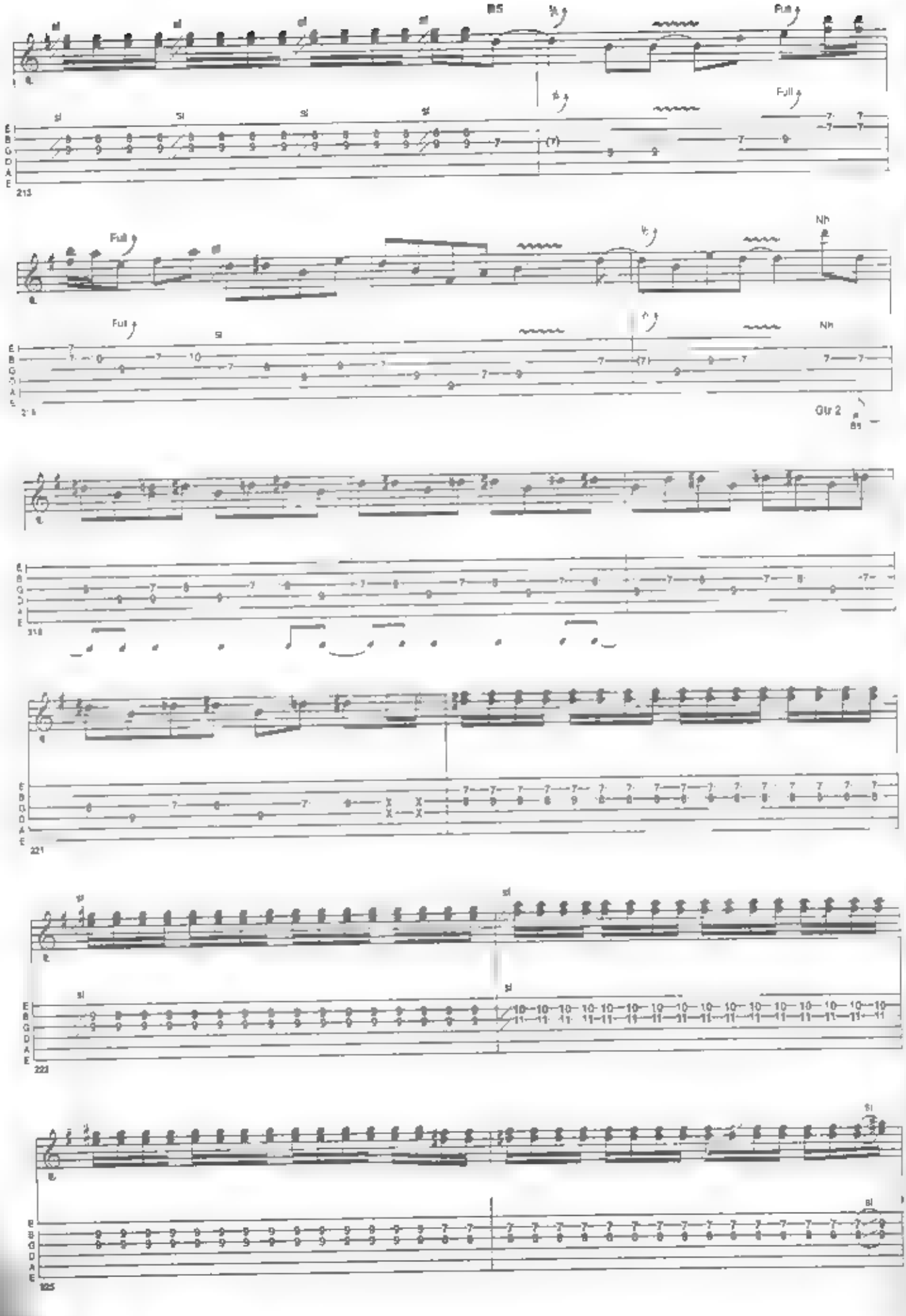



B5
A5
rake
Gtr 2
Freely
a tempo
G5
Strike with edge of pick
With feedback
E
G5
E
G5
E5
E5
G5
Gtr 2 as intro

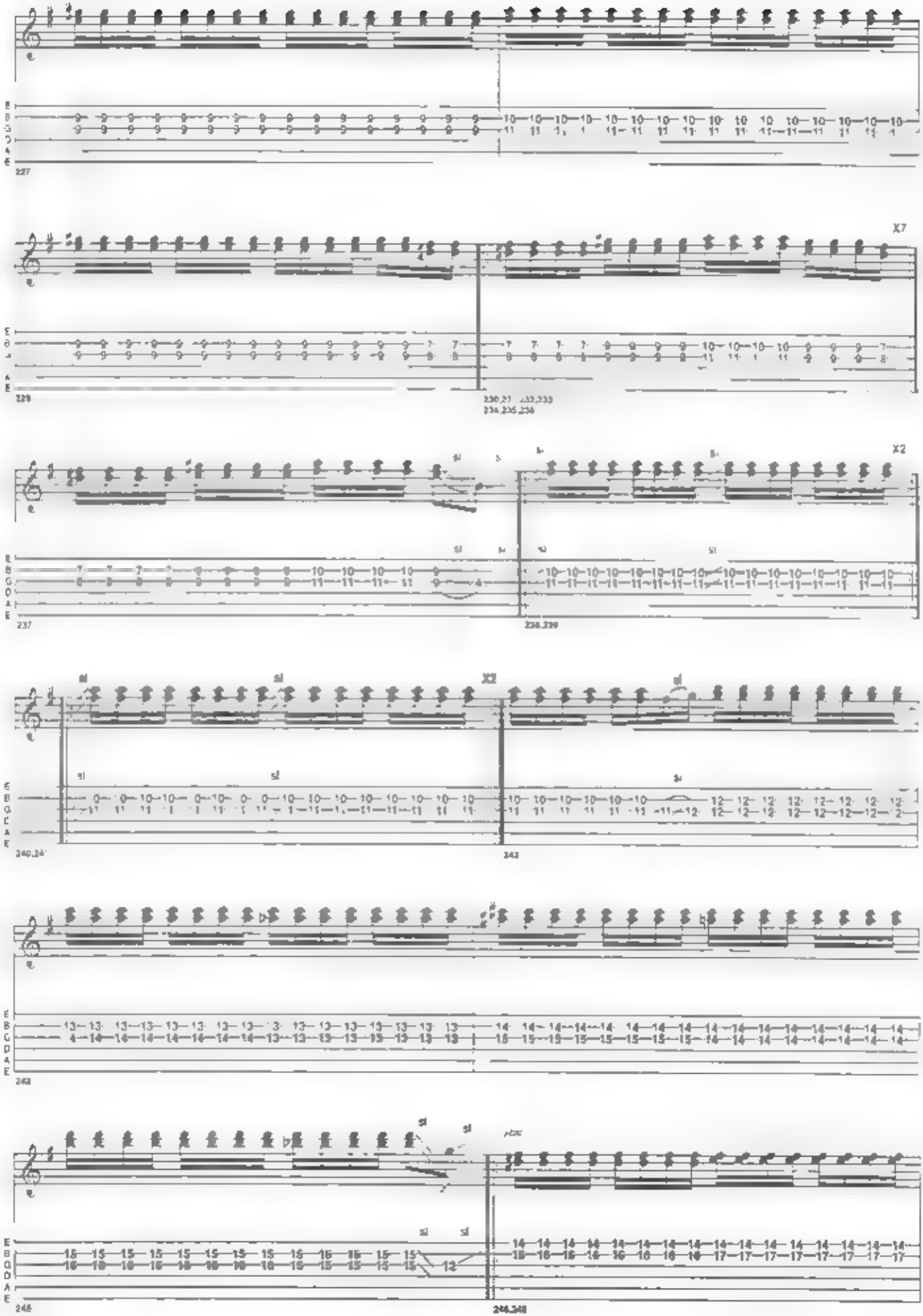

E
G5
E
One night in a lab called The
G5
E5
A5
E5
G5
E
Sha kin Hand
there was
G5
E5
A5
E5
G5
two de be
E
G5
And the mu sic was good and the mu sic was ood.

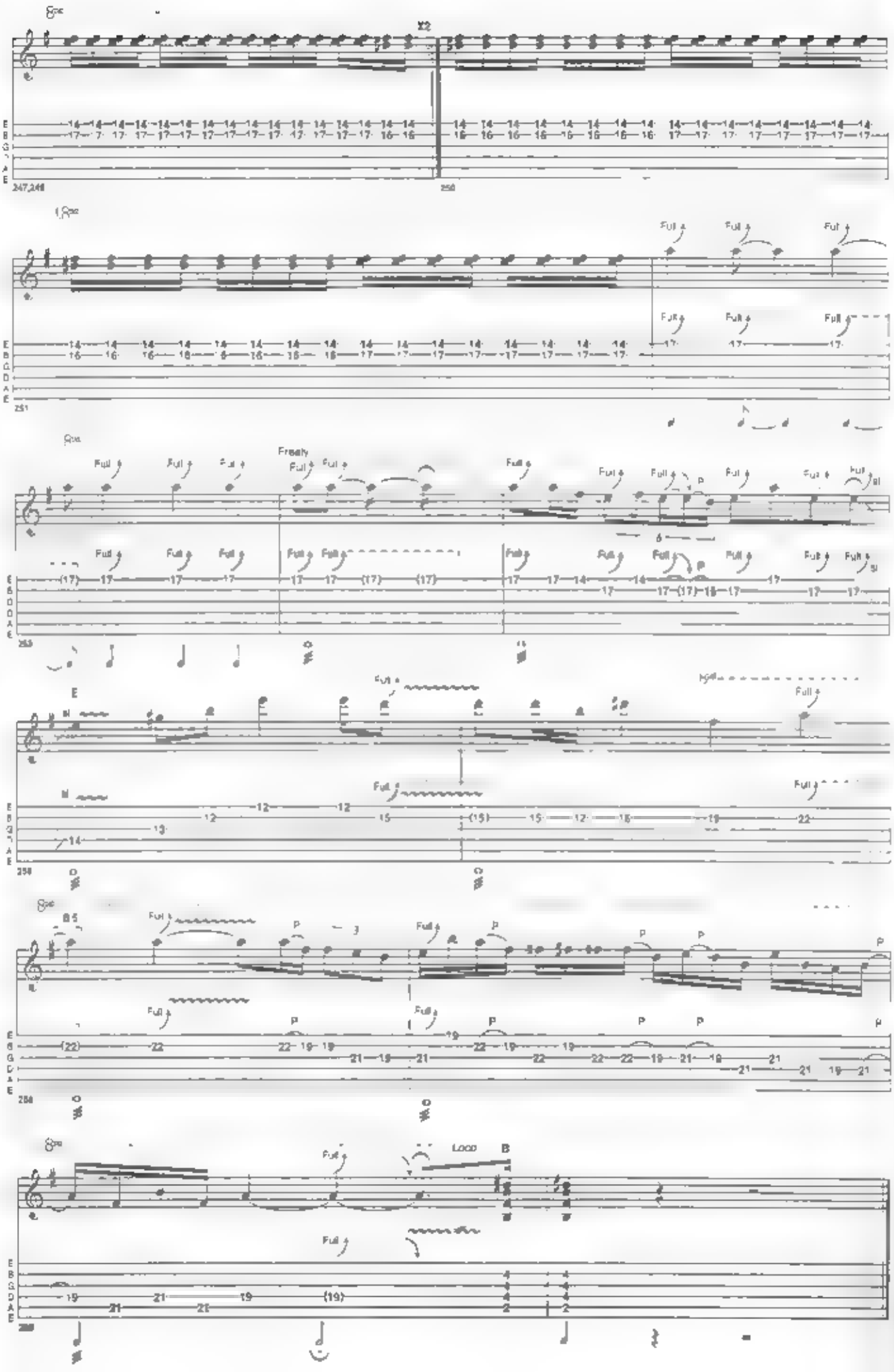

E5 A5 E5 G5 E
and the sin ger turned. and he
G5 E5 A5 E5 G5 E A5
Gtr 1 + 2
Full
Gtr 2 continues sim.





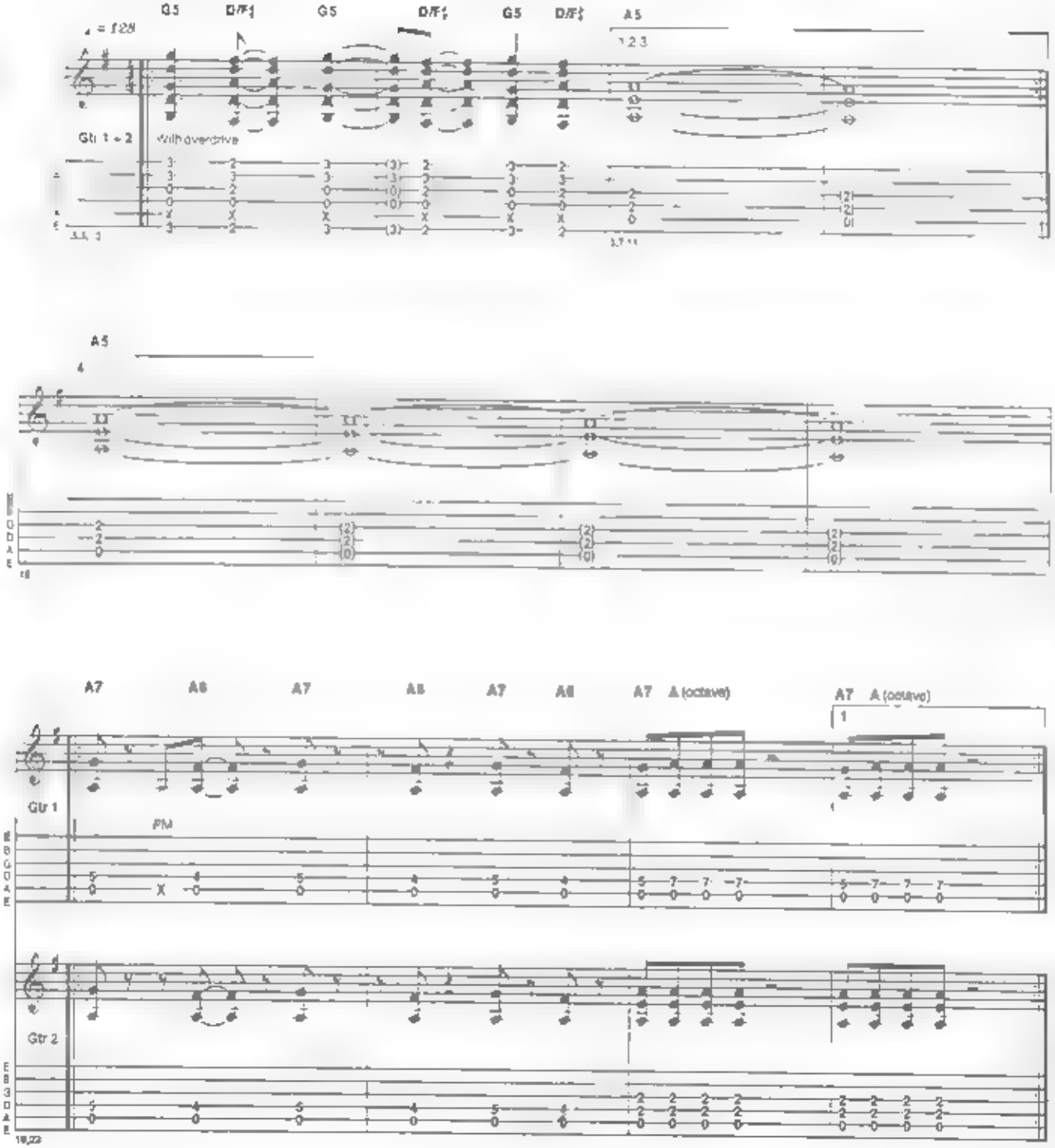
Full
Nh
Gtr 2




x2
Full
Freely
Loop B

Hell Ain't A Bad Place To Be

Words & Music by Angus Young,
Malcolm Young & Bon Scott



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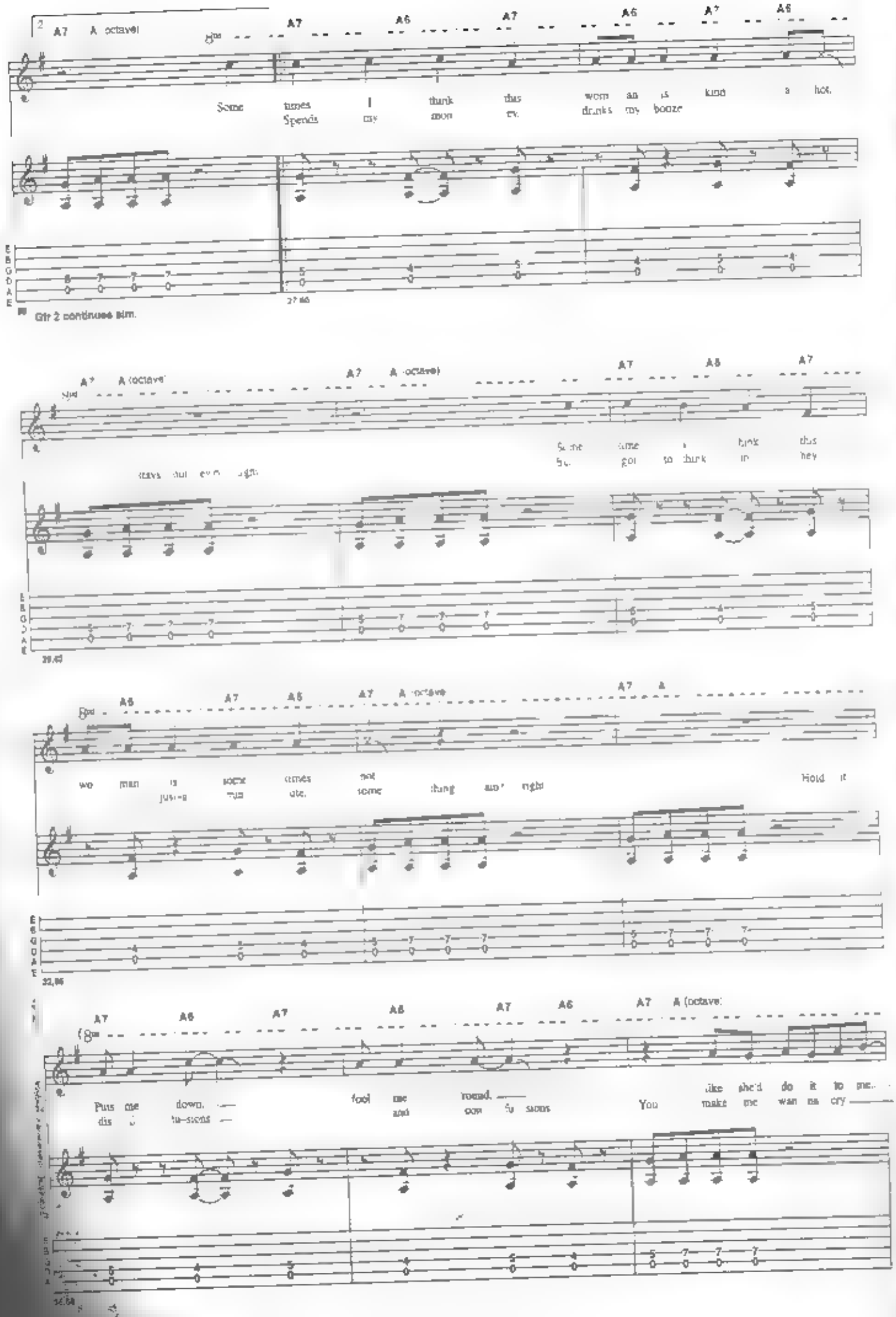
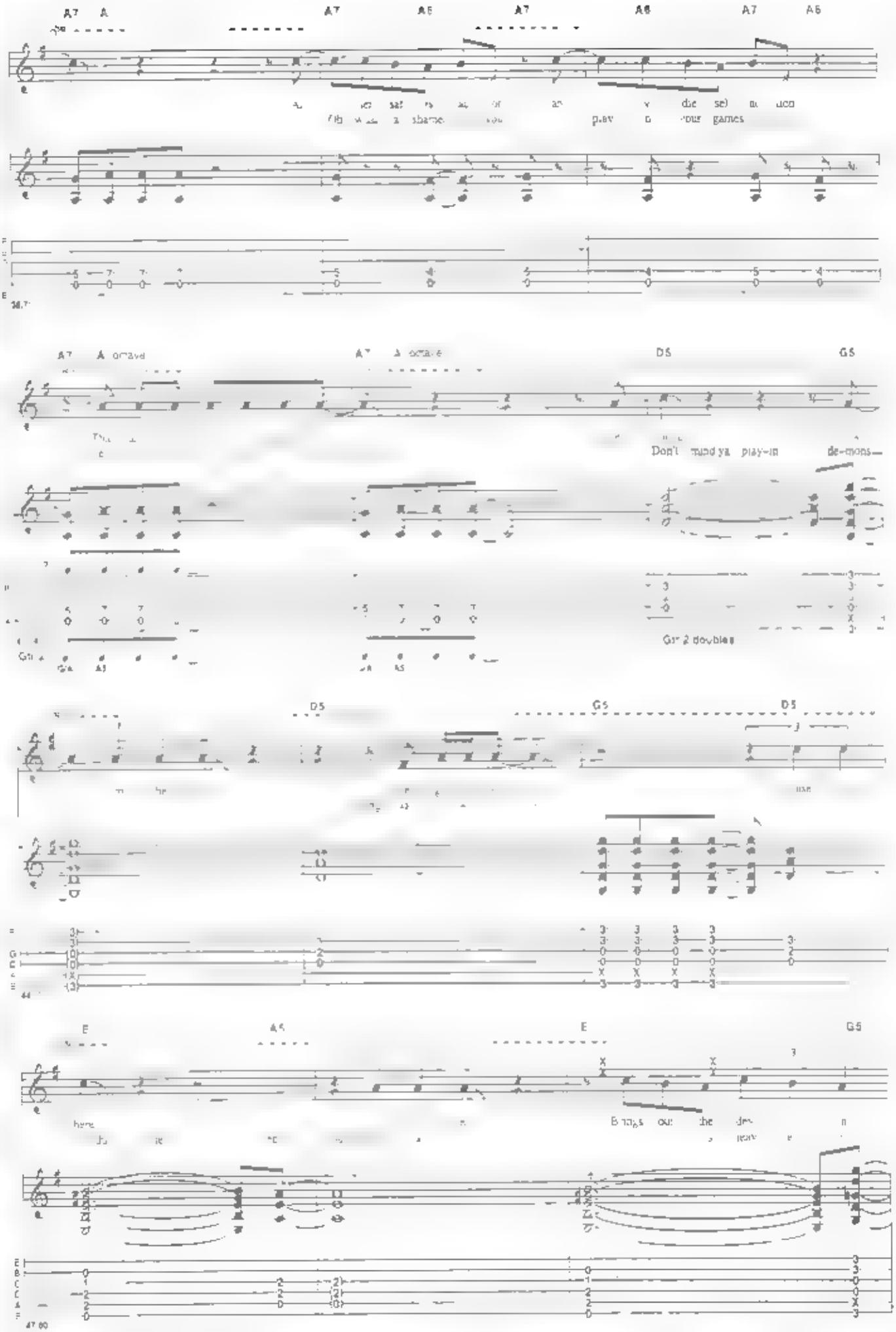
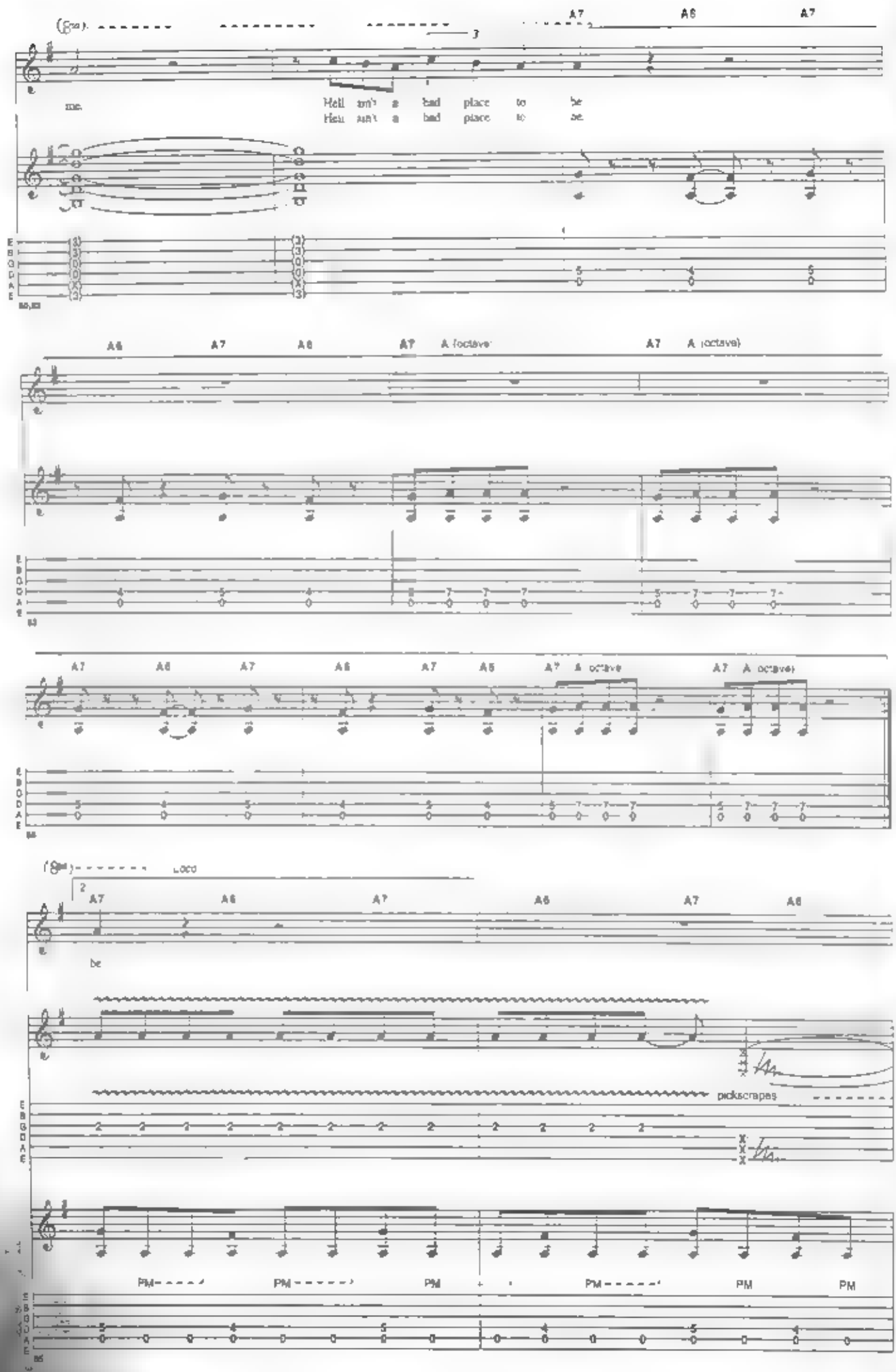
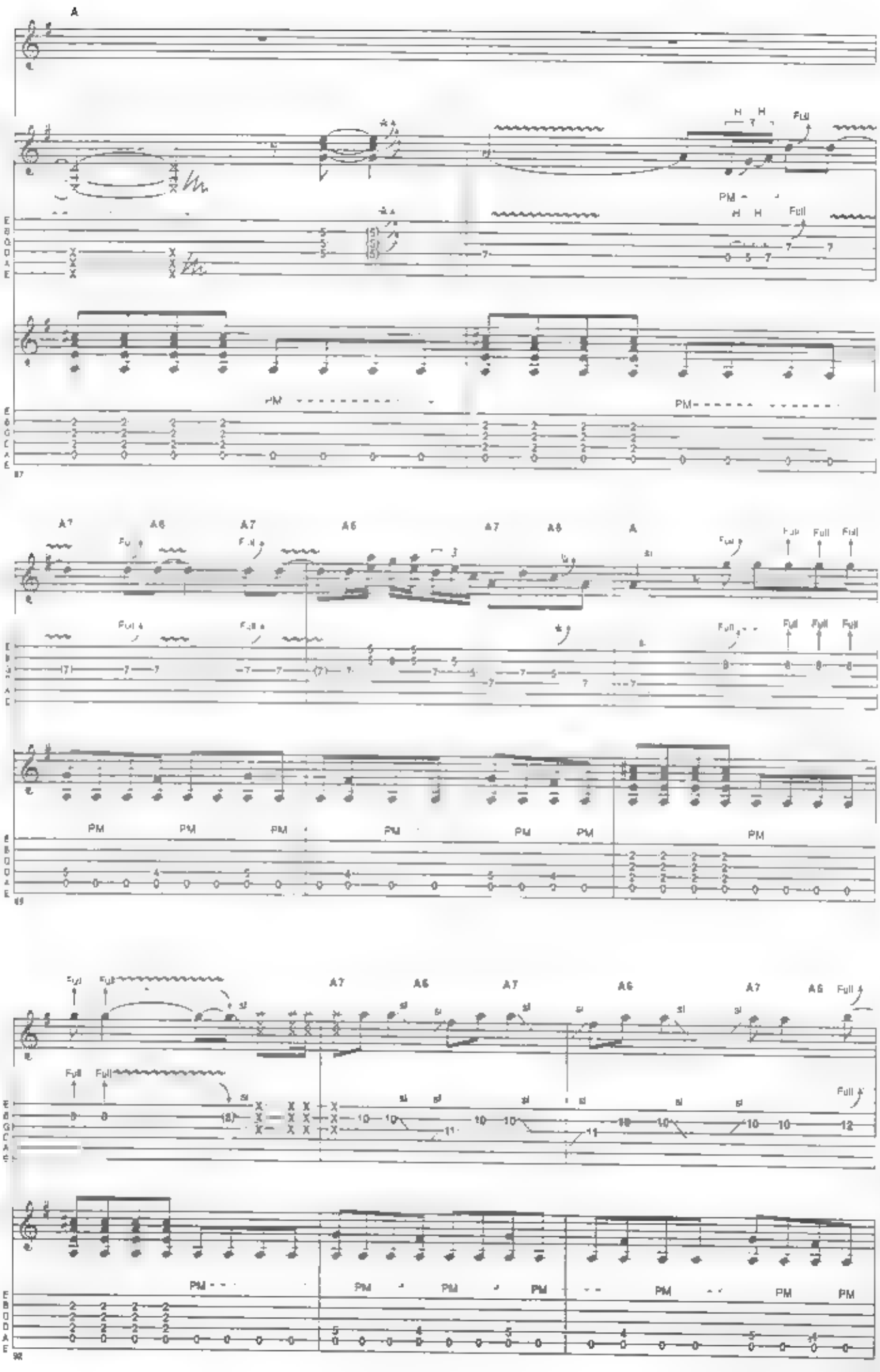
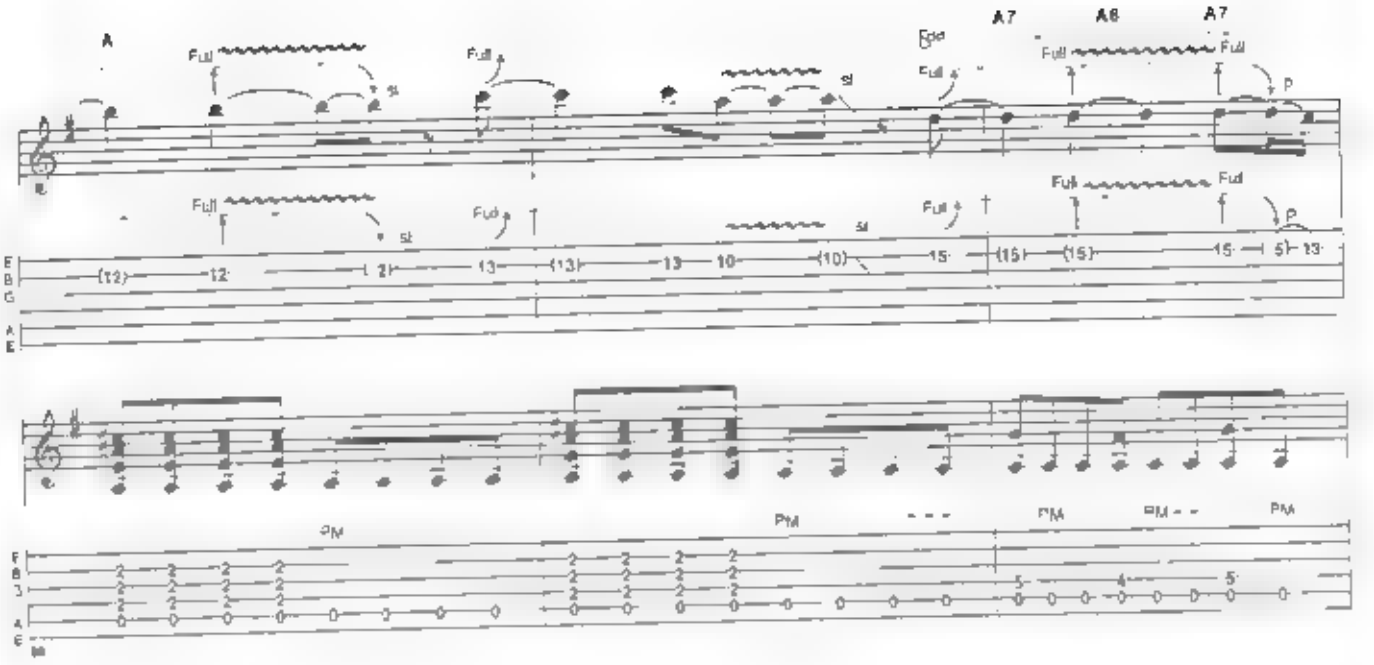
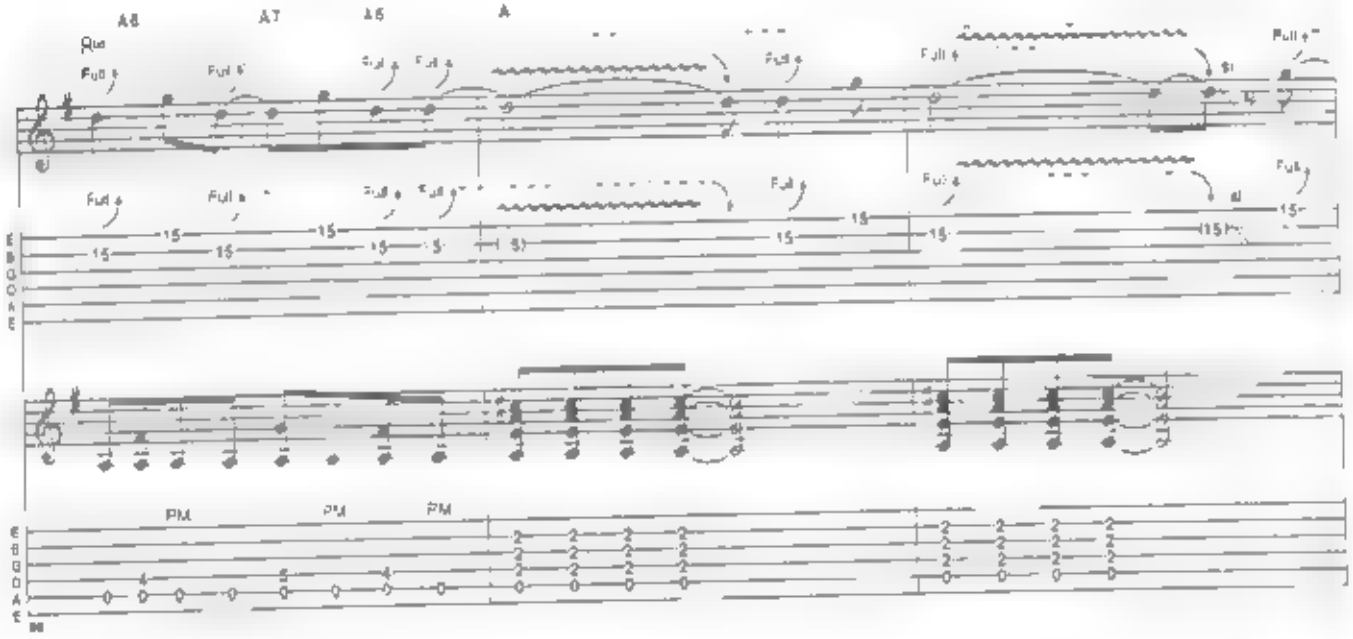

A7 A (octave)
A7 A6 A7 A6 A7 A6
Some times I think this wom an is kind a hot.
Spends my mon ey. drinks my booze
Gtr 2 continues sim.
A7 A (octave) A7 A (octave) A7 A6 A7
Some time I think this
got to think in hey
A6 A7 A6 A7 A (octave) A7 A
wo man is some times not
just a mu ute. some thing ain't right
Hold it
A7 A6 A7 A6 A7 A6 A7 A (octave)
Puts me down. fool me round.
dis fu-sions and con fu sions
You like she'd do it to me.
make me wan na cry

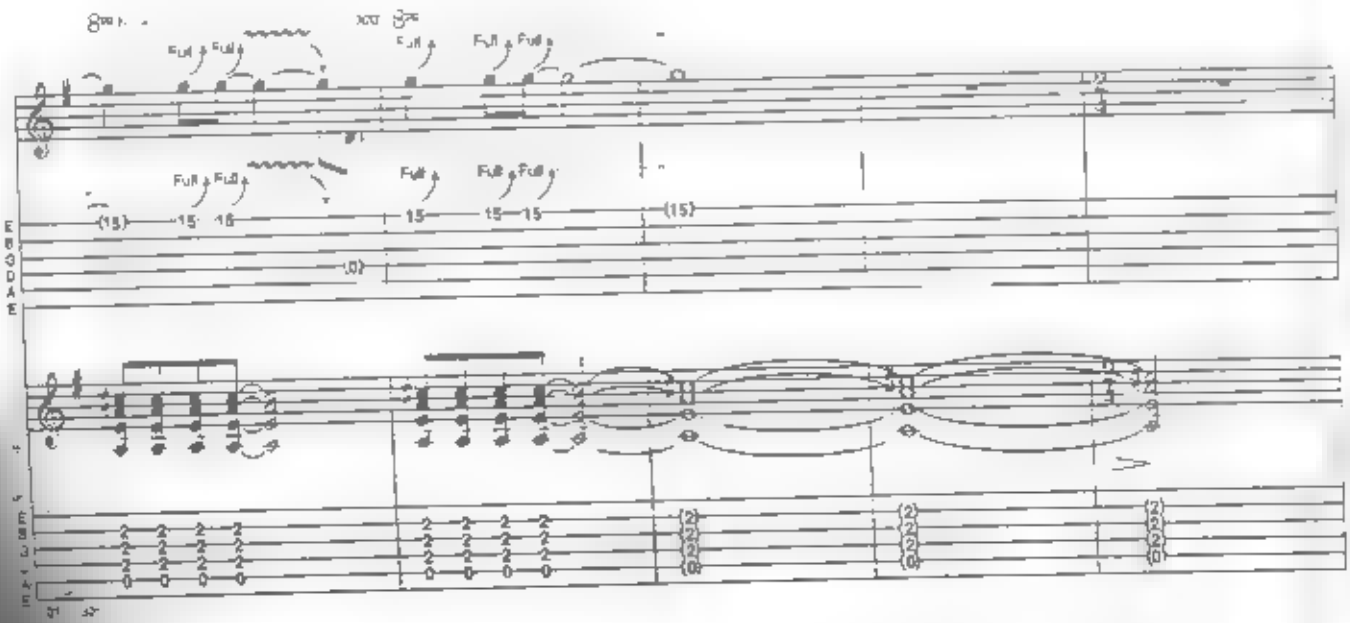

A7 A
A7 A6 A7 A6 A7 A6
A7 A octave
A7 A octave
D5 G5
Don't mind ya play-in de-mons
Gtr 2 doubles
D5 G5 D5
E A5 E G5

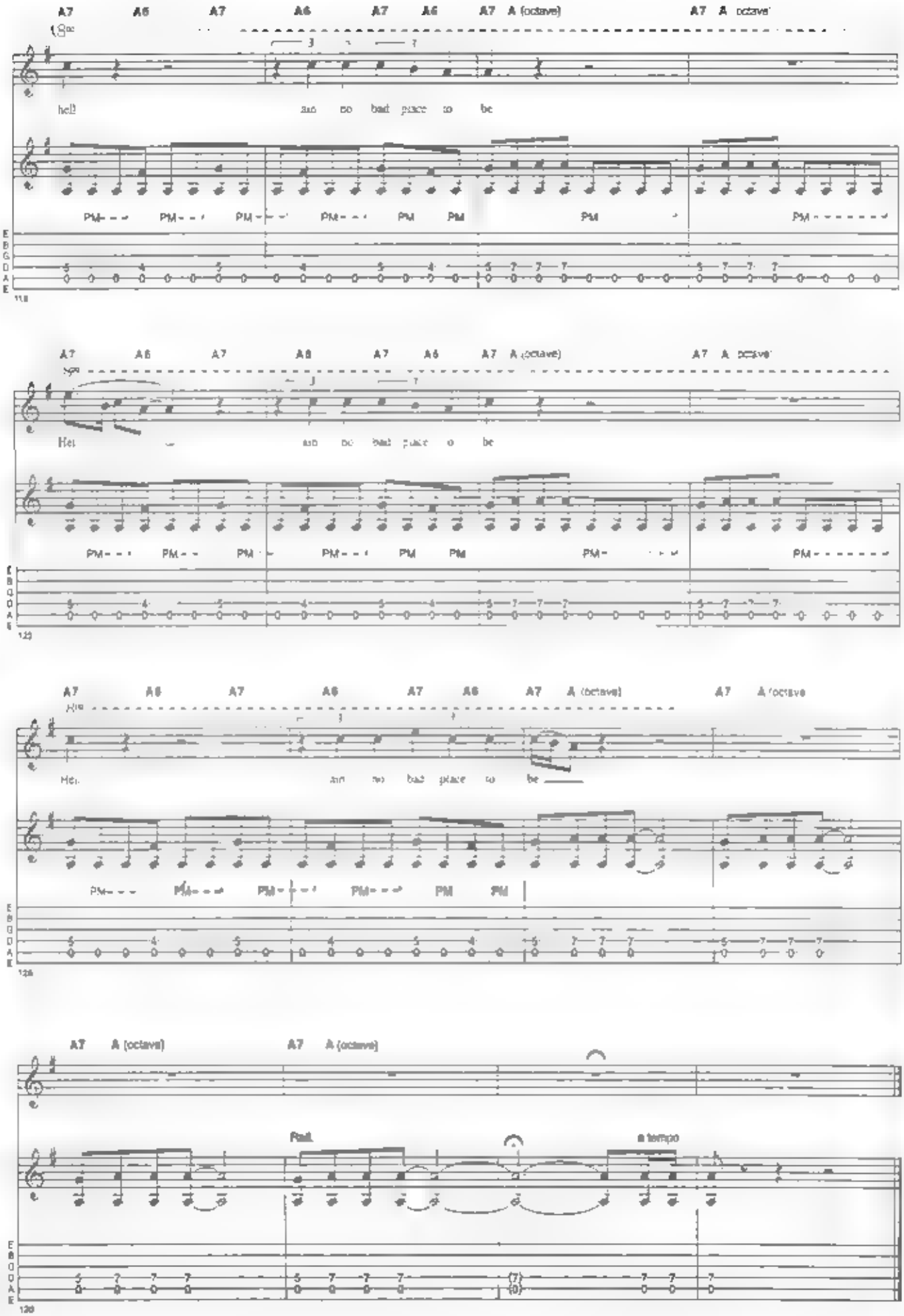

A7
A6
A7
me.
Hell isn't a bad place to be
Hell isn't a bad place to be
A6
A7
A6
A7
A (octave)
A7
A (octave)
A7
A6
A7
A6
A7
A5
A7
A (octave)
A7
A (octave)
Loco
A7
A6
A7
A6
A7
A6
be
pick scrapes
PM
PM
PM
PM
PM
PM

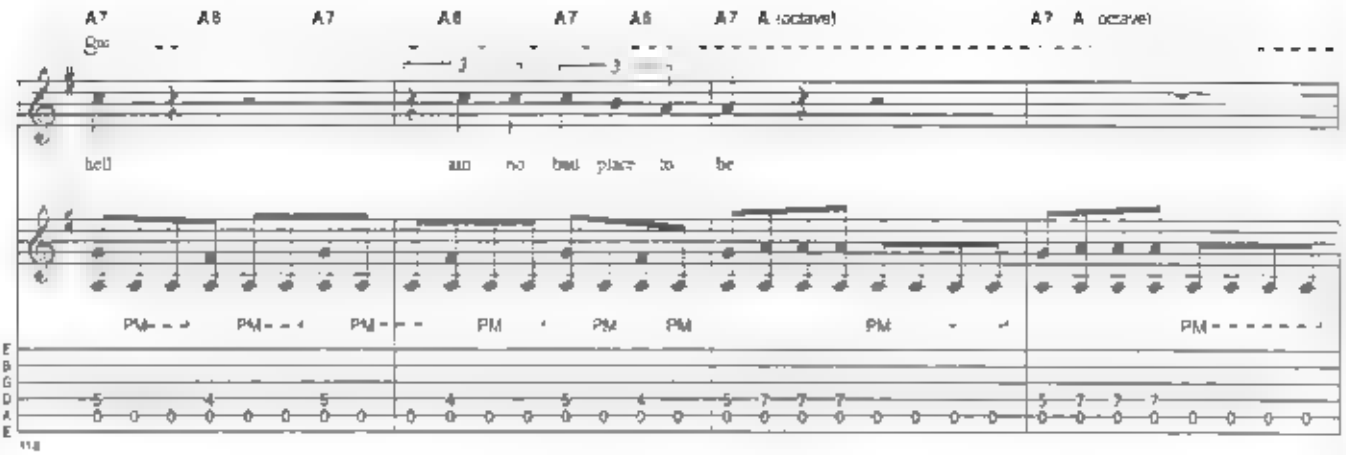

A
H H
Full
PM
H H
Full
PM
PM
A7
A6
A7
A6
A7
A6
A
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
PM
PM
PM
PM
PM
PM
PM
Full
Full
A7
A6
A7
A6
A7
A6
Full
Full
Full
Full
PM
PM
PM
PM
PM
PM
PM

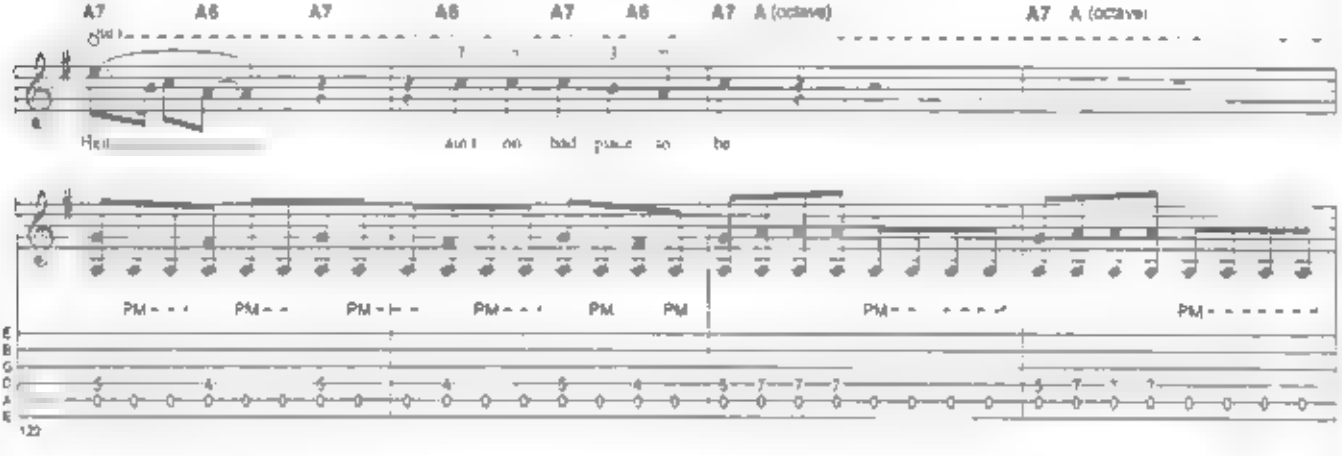

A
A7
A6
A7
Full
PM

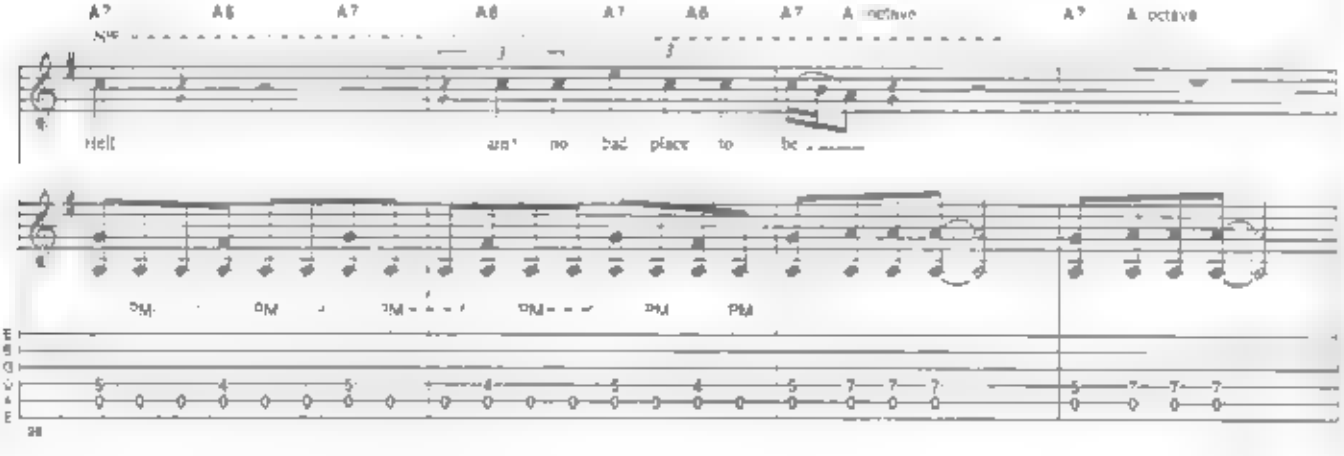

A6
A7
A6
A
Full
PM

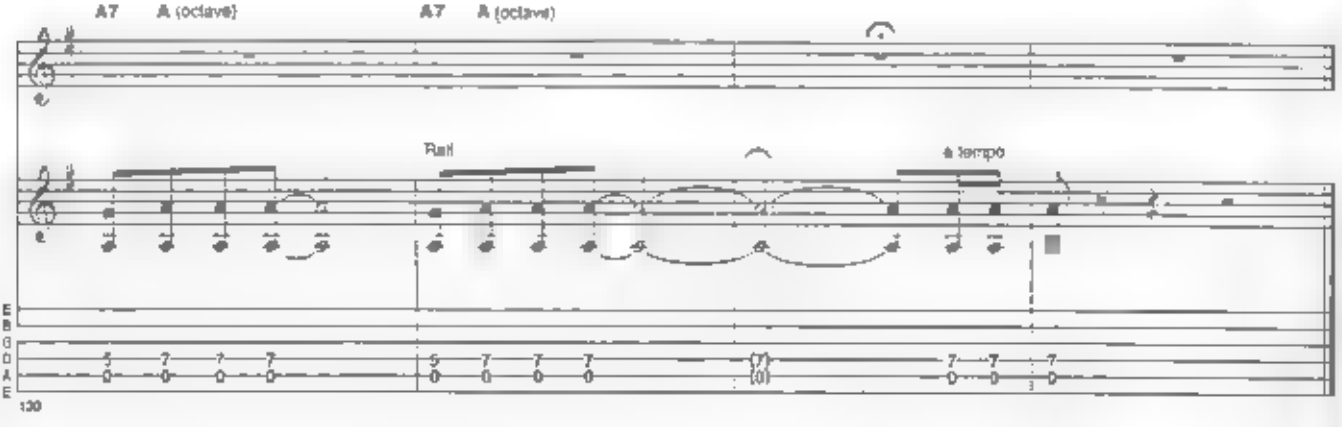

Full
PM


A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)
hell ain no bad place to be
PM
A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)
Hel ain no bad place to be
PM
A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)
Hel ain no bad place to be
PM
A7 A (octave) A7 A (octave)
Rall.
a tempo


A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)
hell ain no bad place to be
PM PM PM PM PM PM PM
E B G D A E

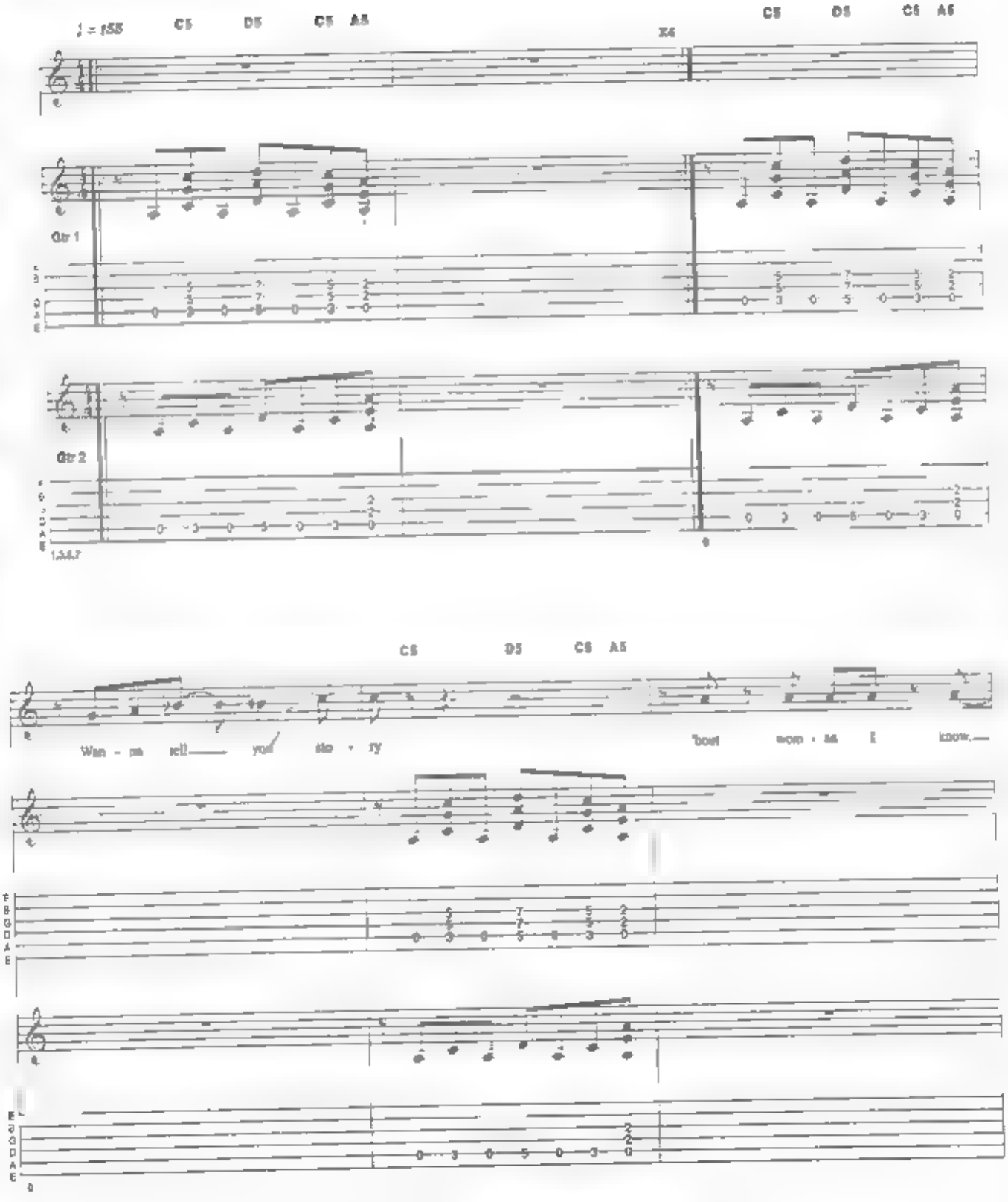

A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)
ain no bad place to be
PM PM PM PM PM PM PM
E B G D A E


A7 A6 A7 A6 A7 A6 A7 A octave A7 A octave
Hell ain no bad place to be
PM PM PM PM PM PM
E B G D A E


A7 A (octave) A7 A (octave)
Rall
a tempo
E B G D A E

Whole Lotta Rosie

Words & Music by Angus Young,
Malcolm Young & Bon Scott



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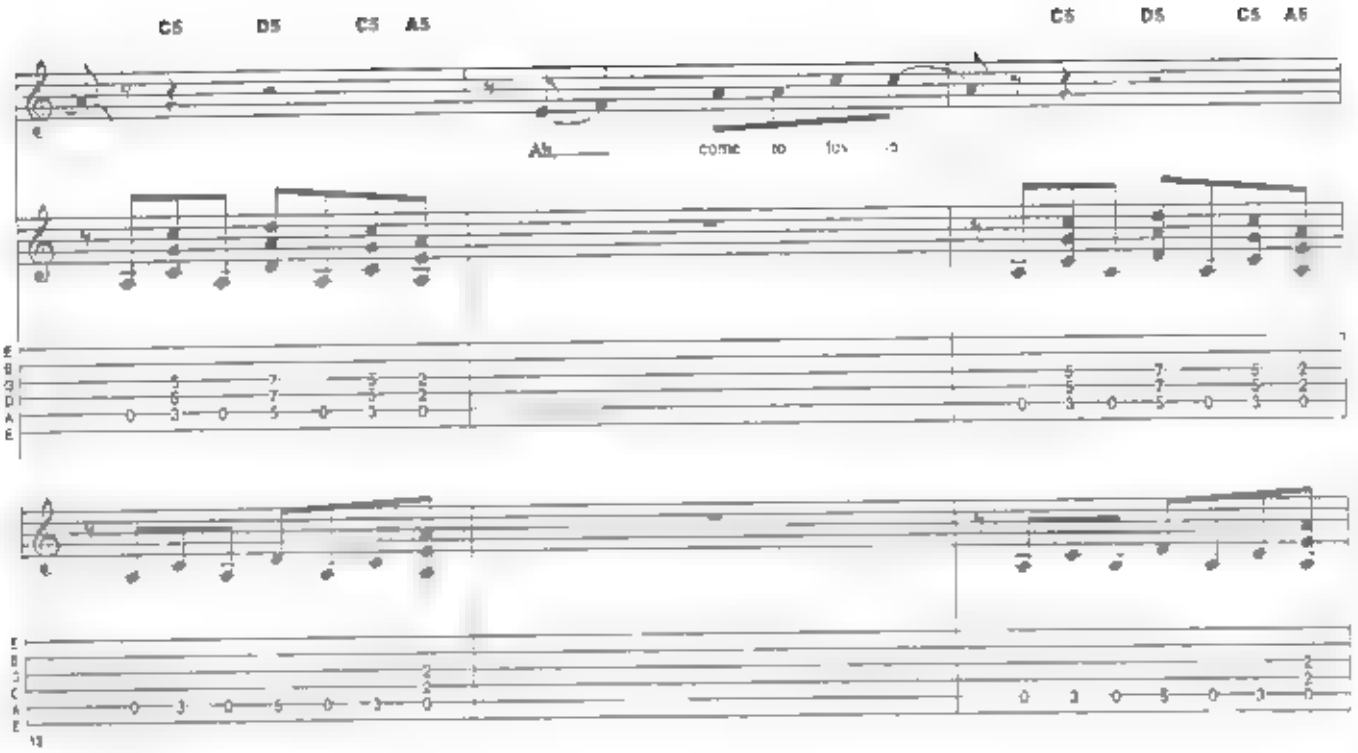
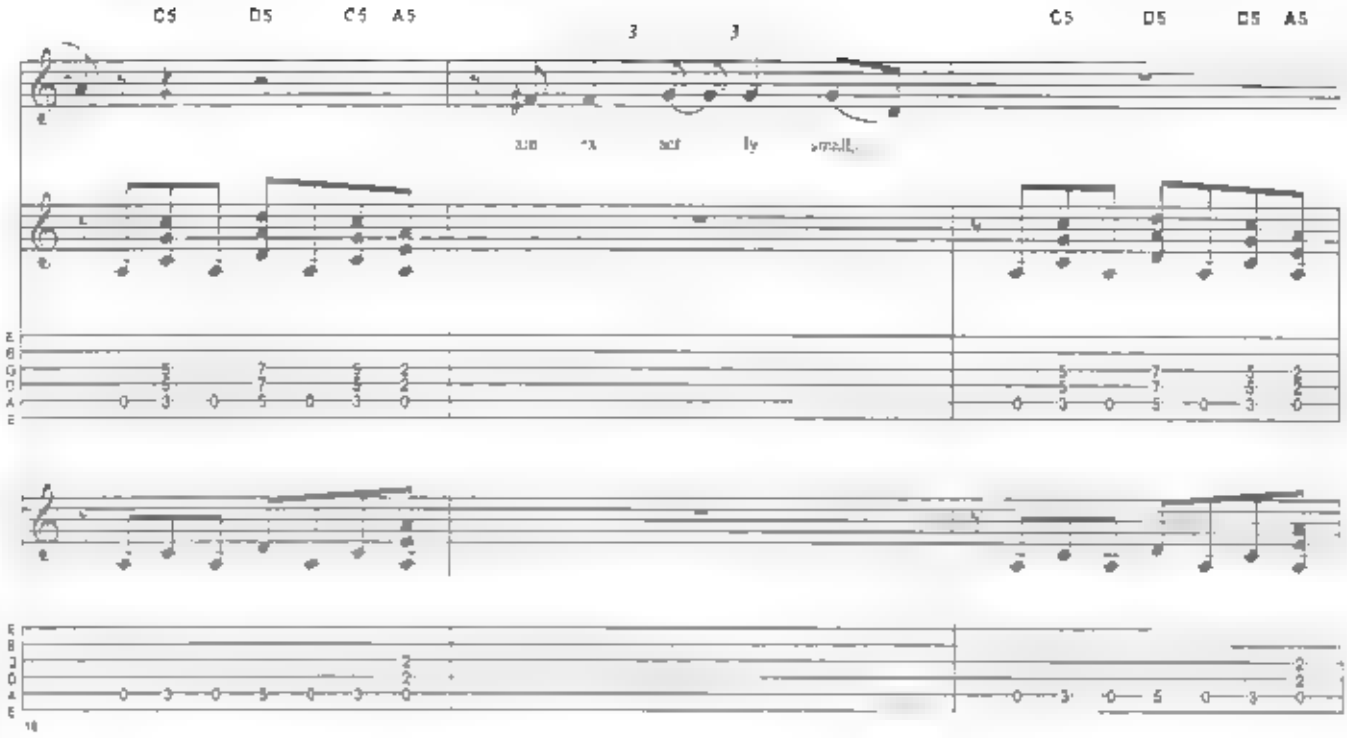
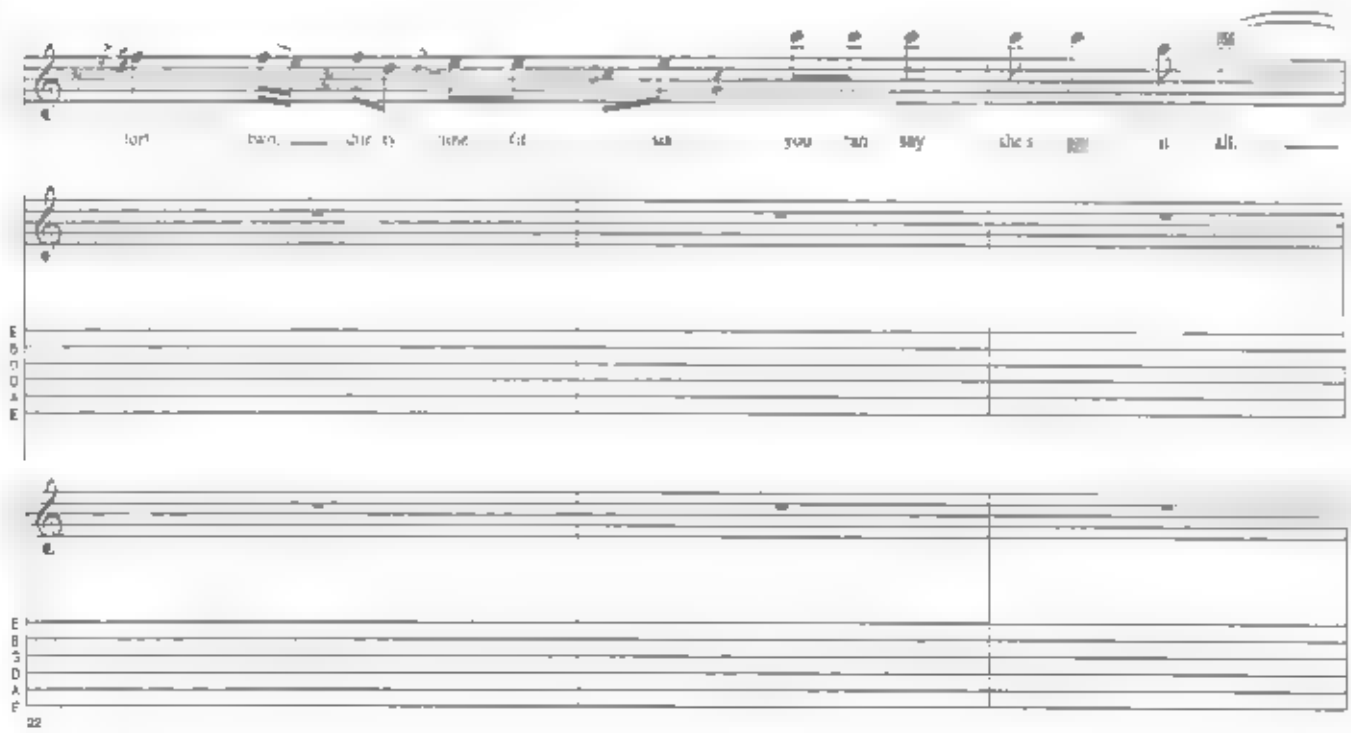
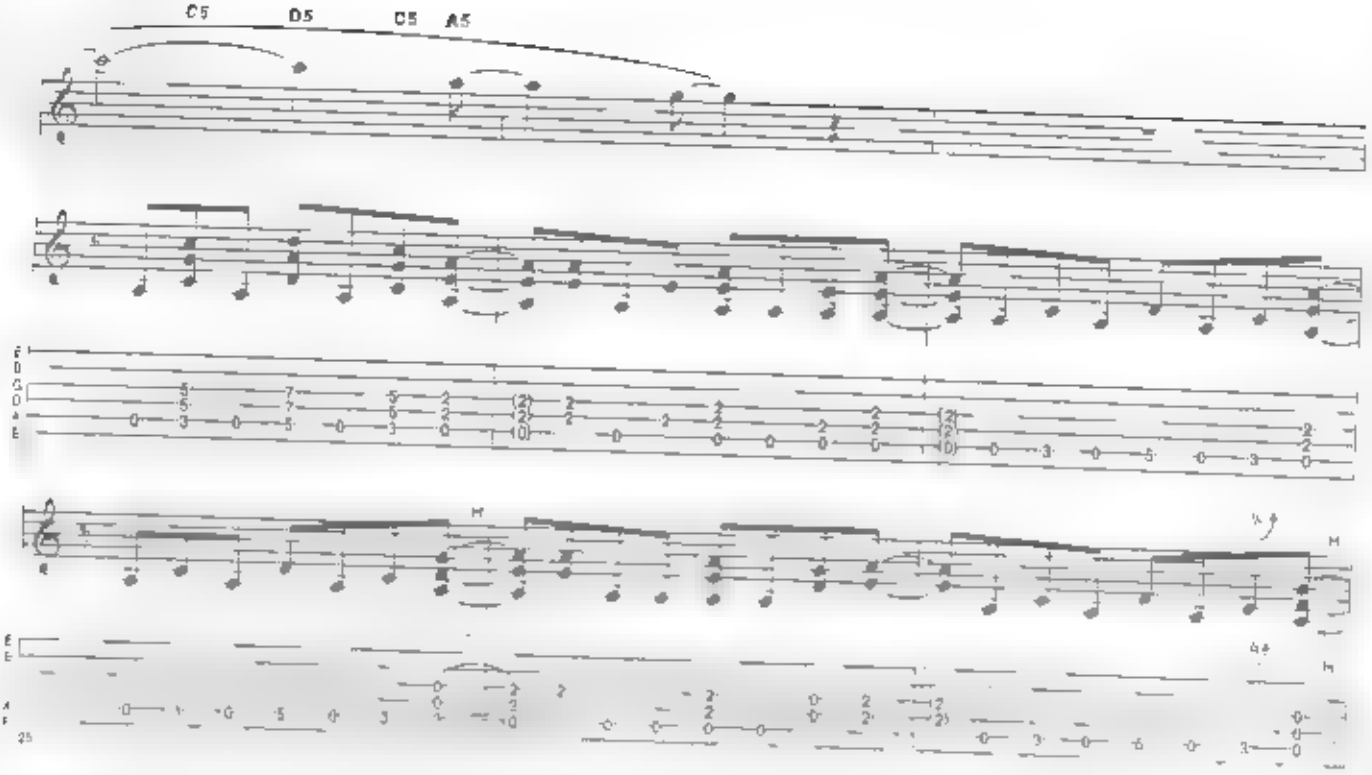
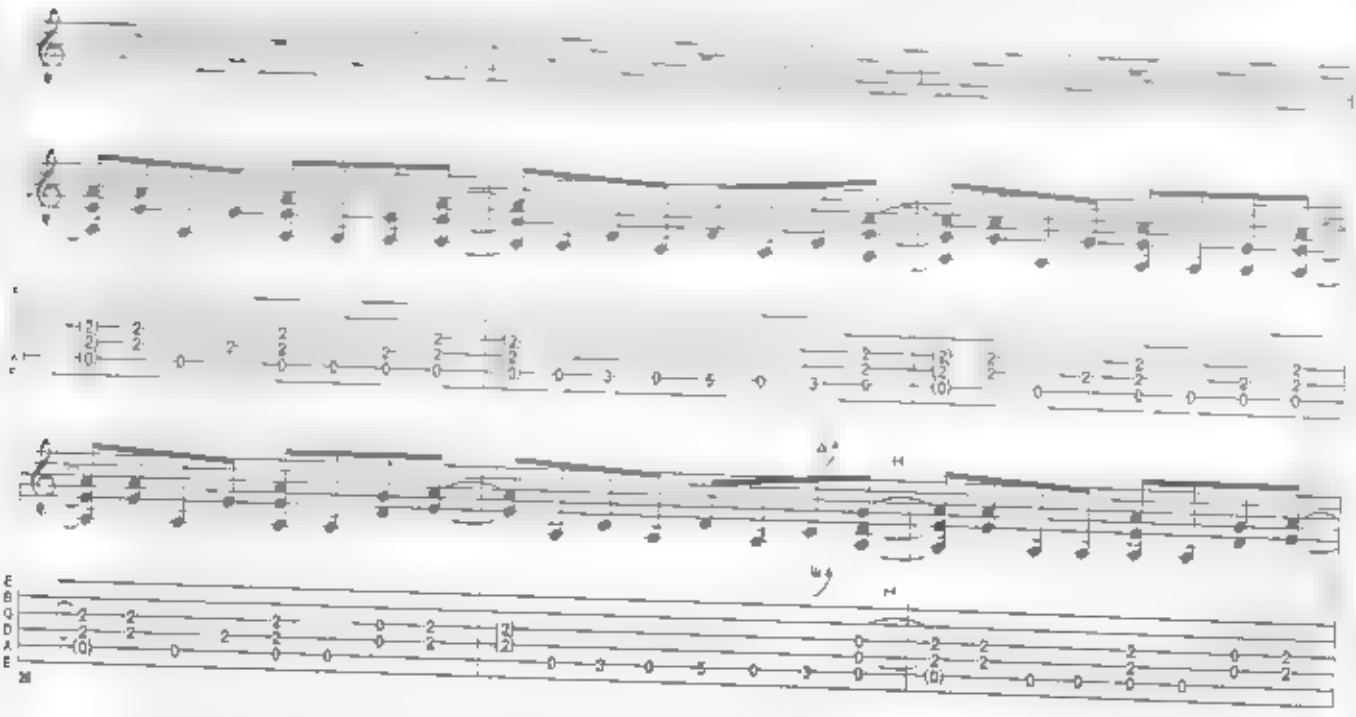
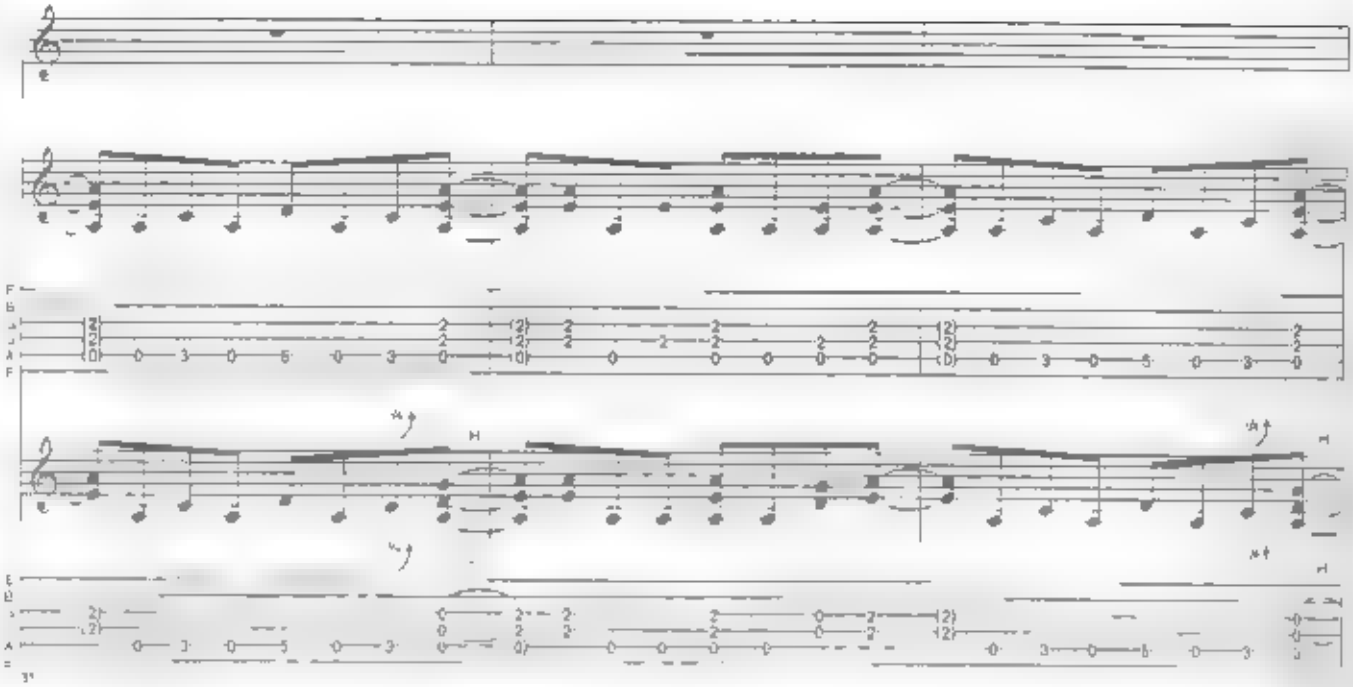

C5 D5 C5 A5
C5 D5 C5 A5
Ah come to
C5 D5 C5 A5
she steals the show
She ain't exact ly pret y

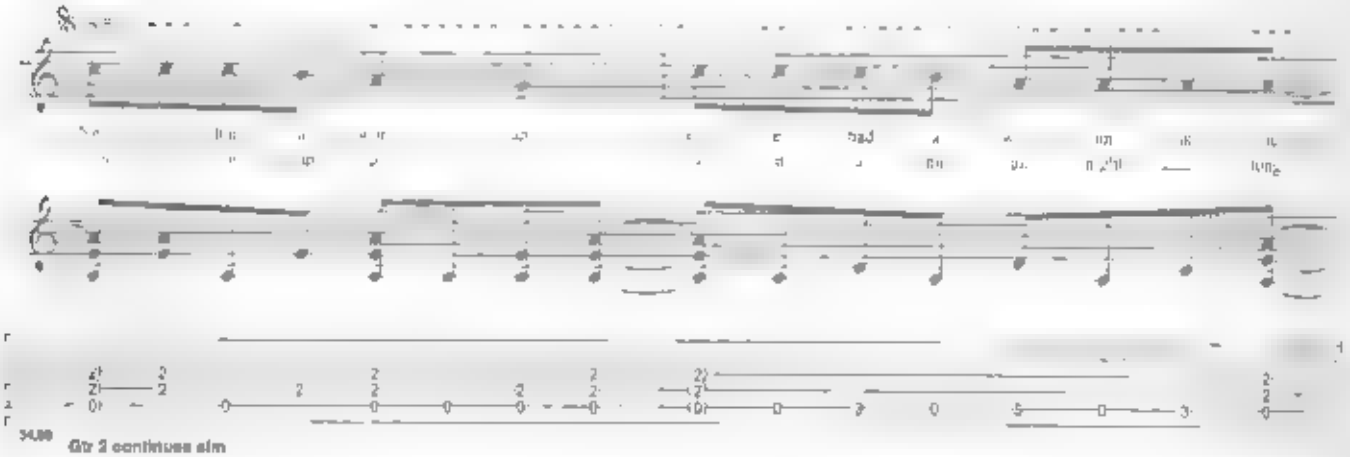

C5 D5 C5 A5
C5 D5 D5 A5
3 3
10

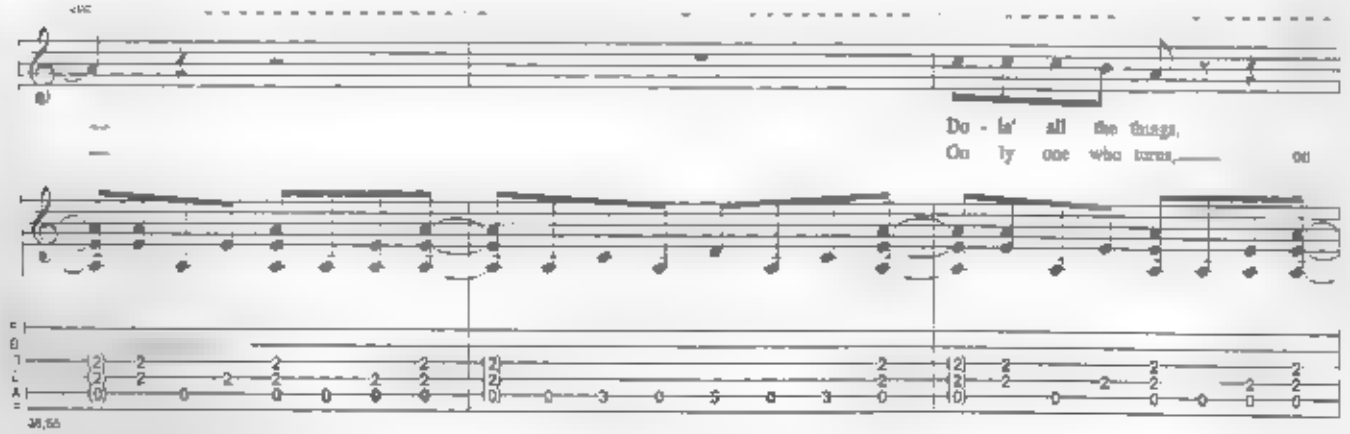

22

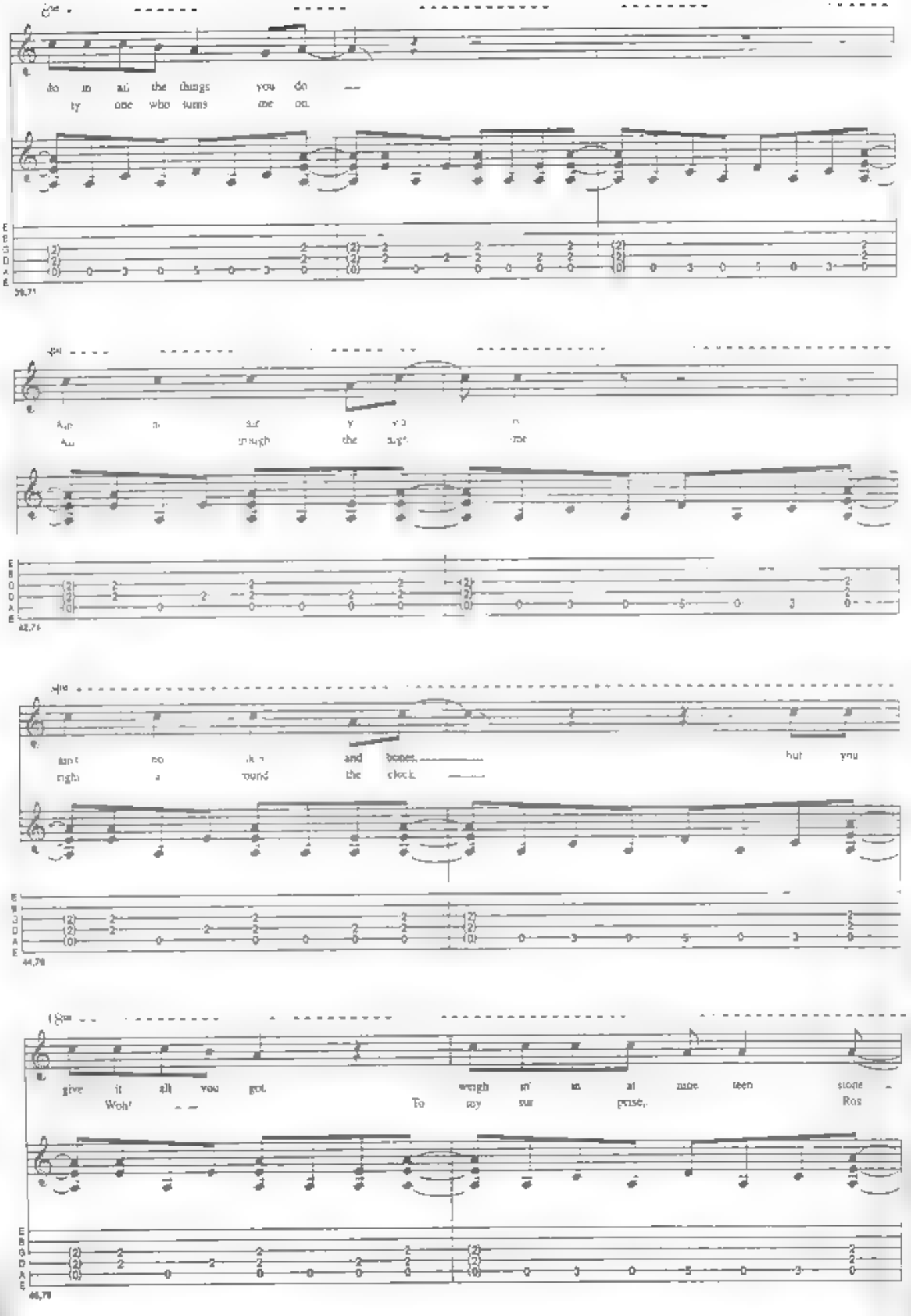

C5
D5
D5
A5





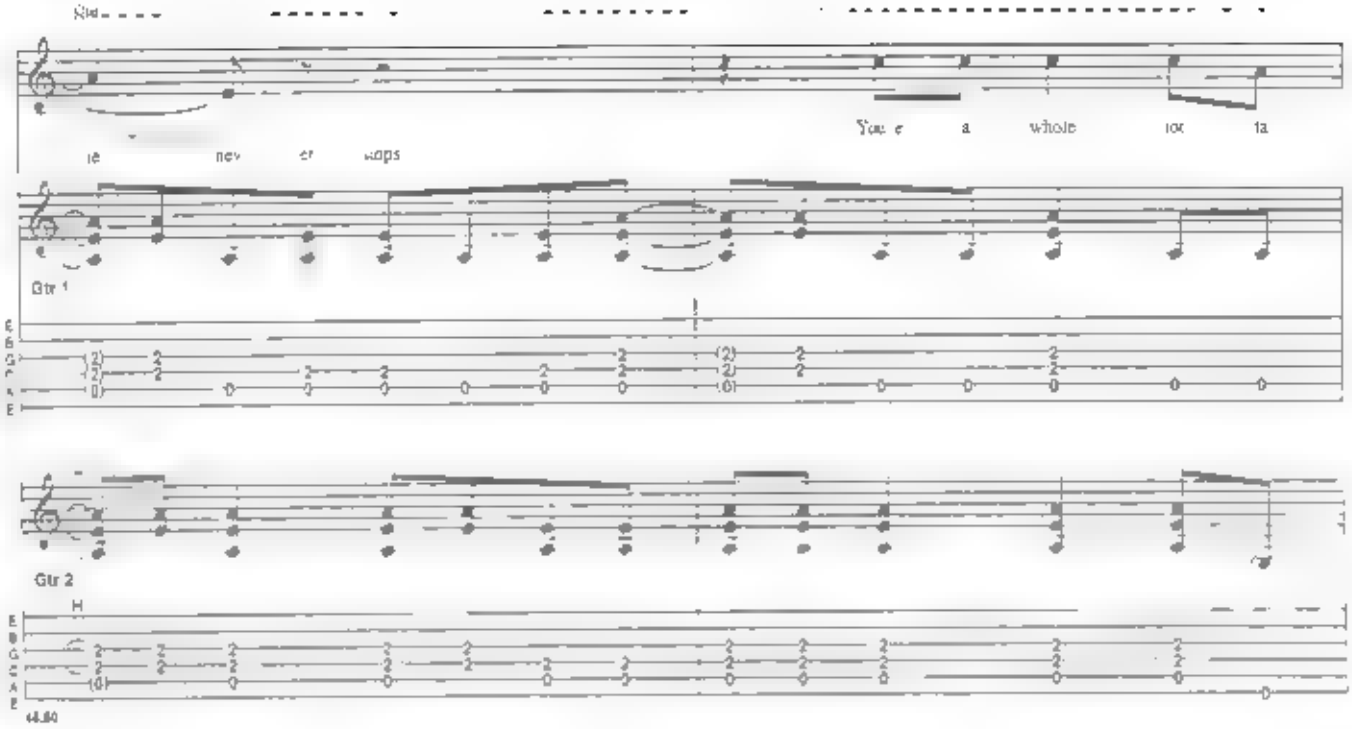

Gtr 2 continues sim

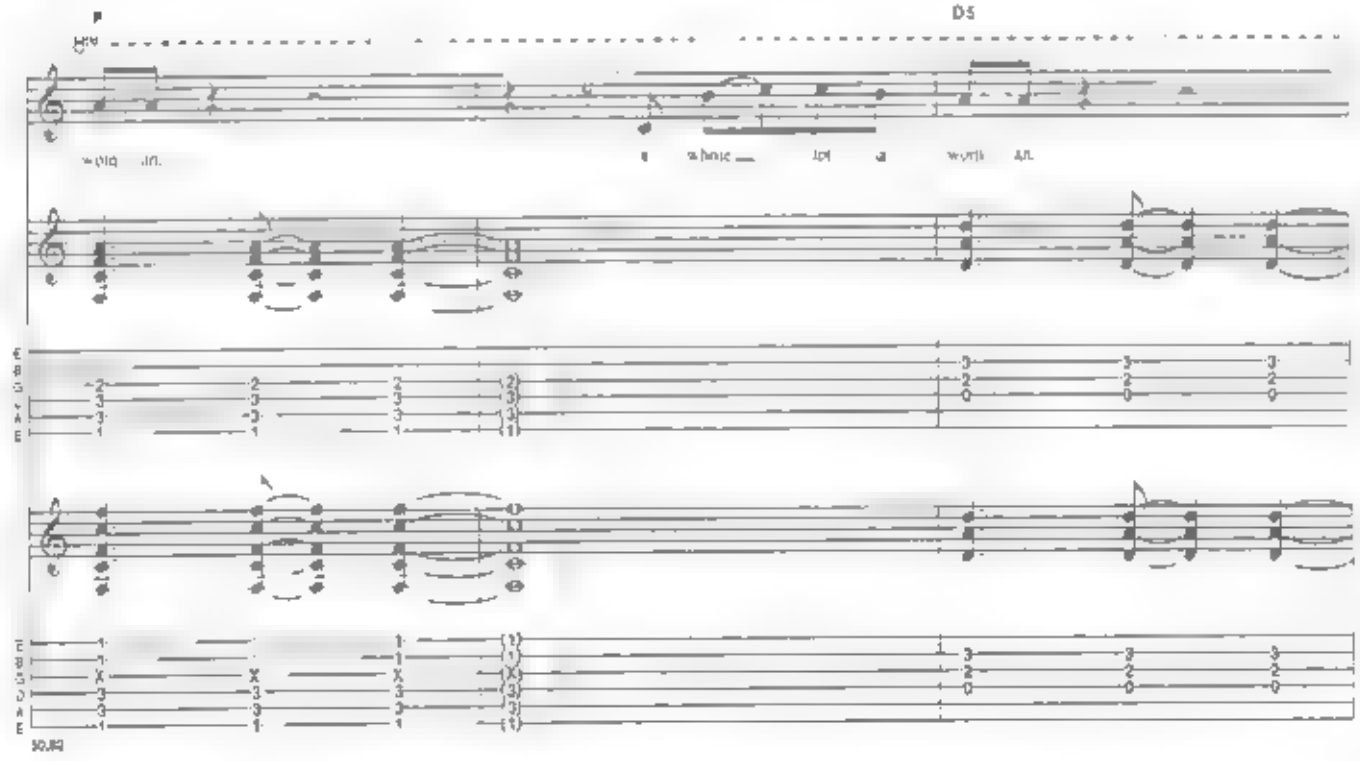

Do - in' all the things,
On ly one who turns,

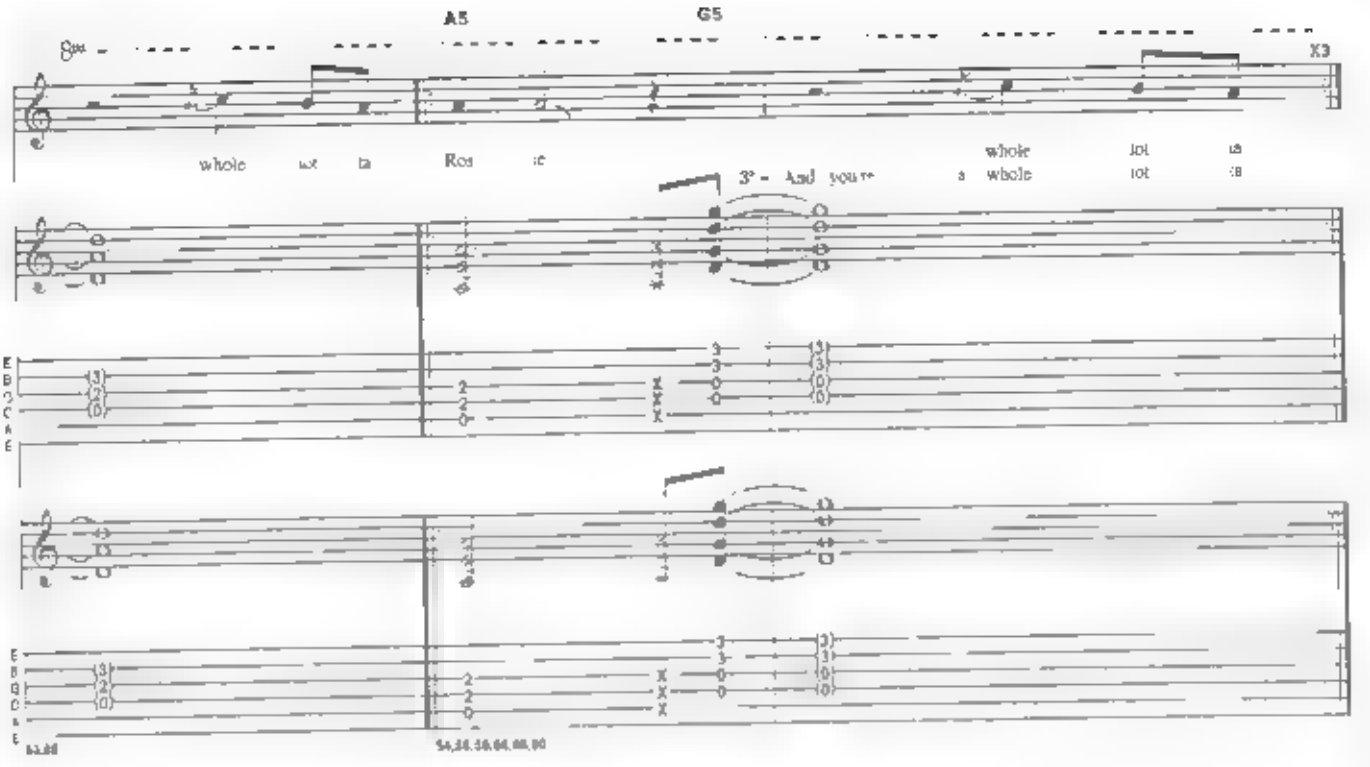

do in all the things you do —
ty one who turns me on.

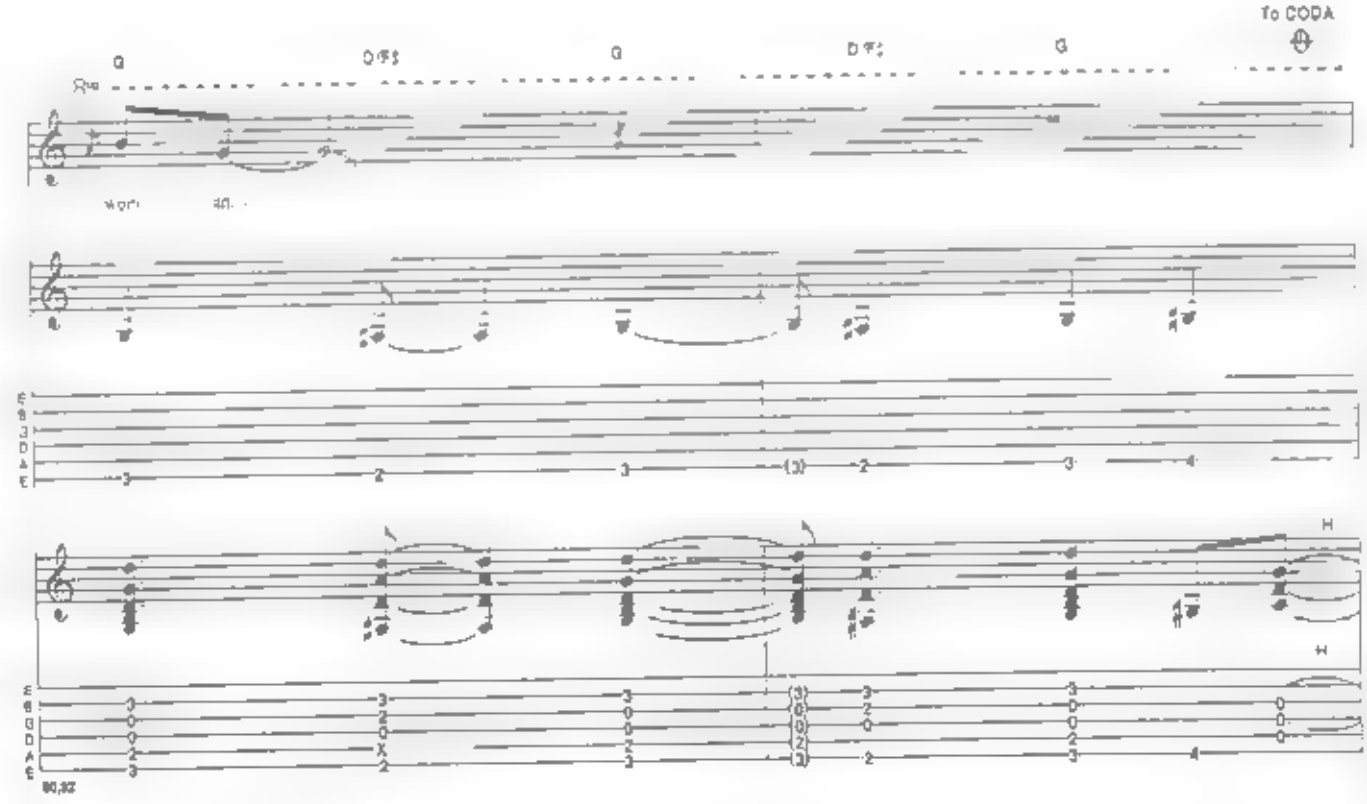
and bones, but you
right a round the clock.

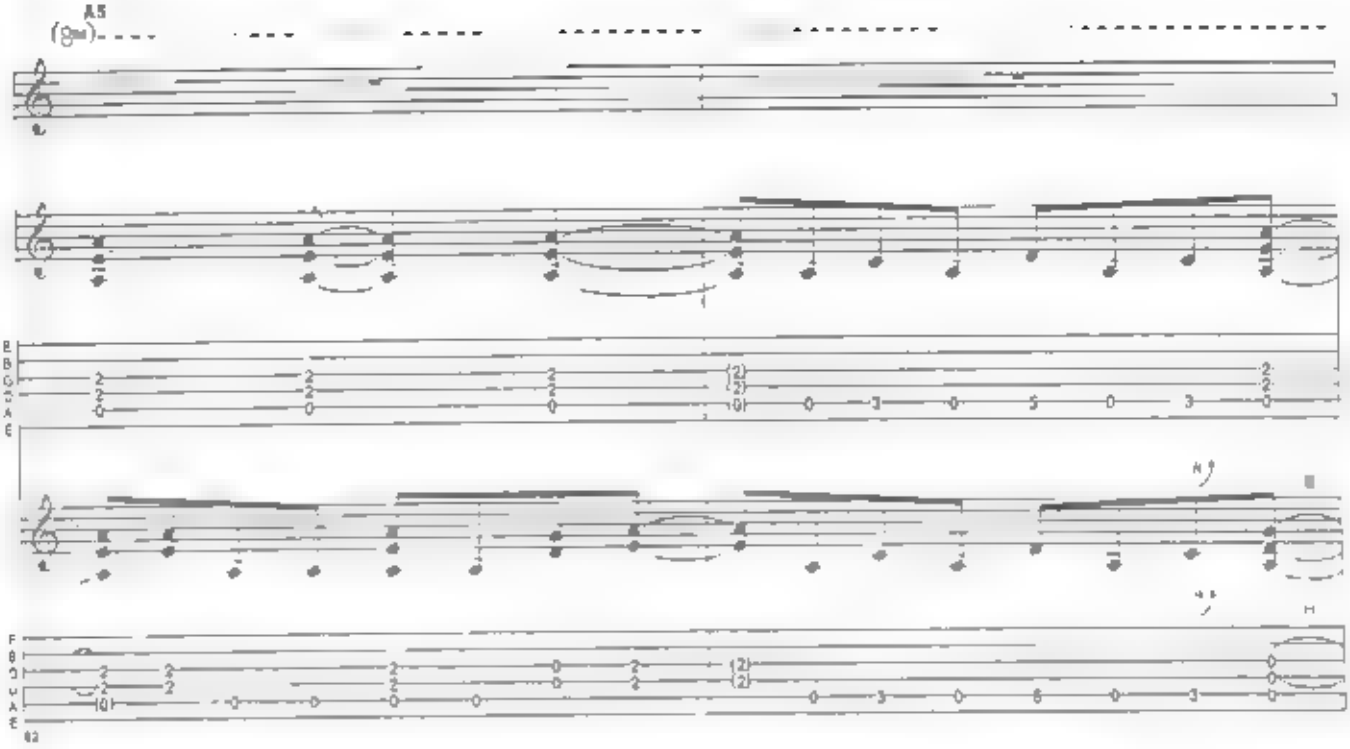
give it all you got. weigh in in at nine teen stone
Woh! To my sur prise, Ros

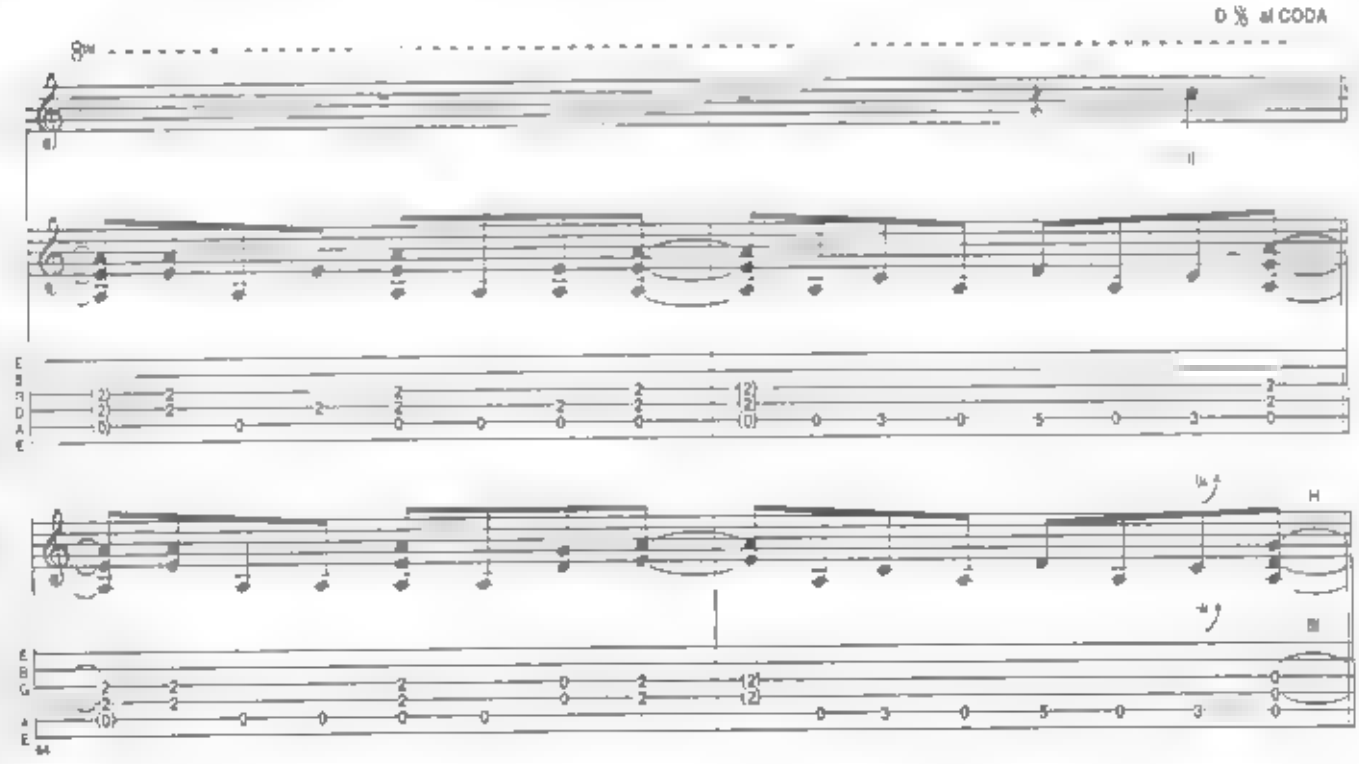

Gtr 1
Gtr 2

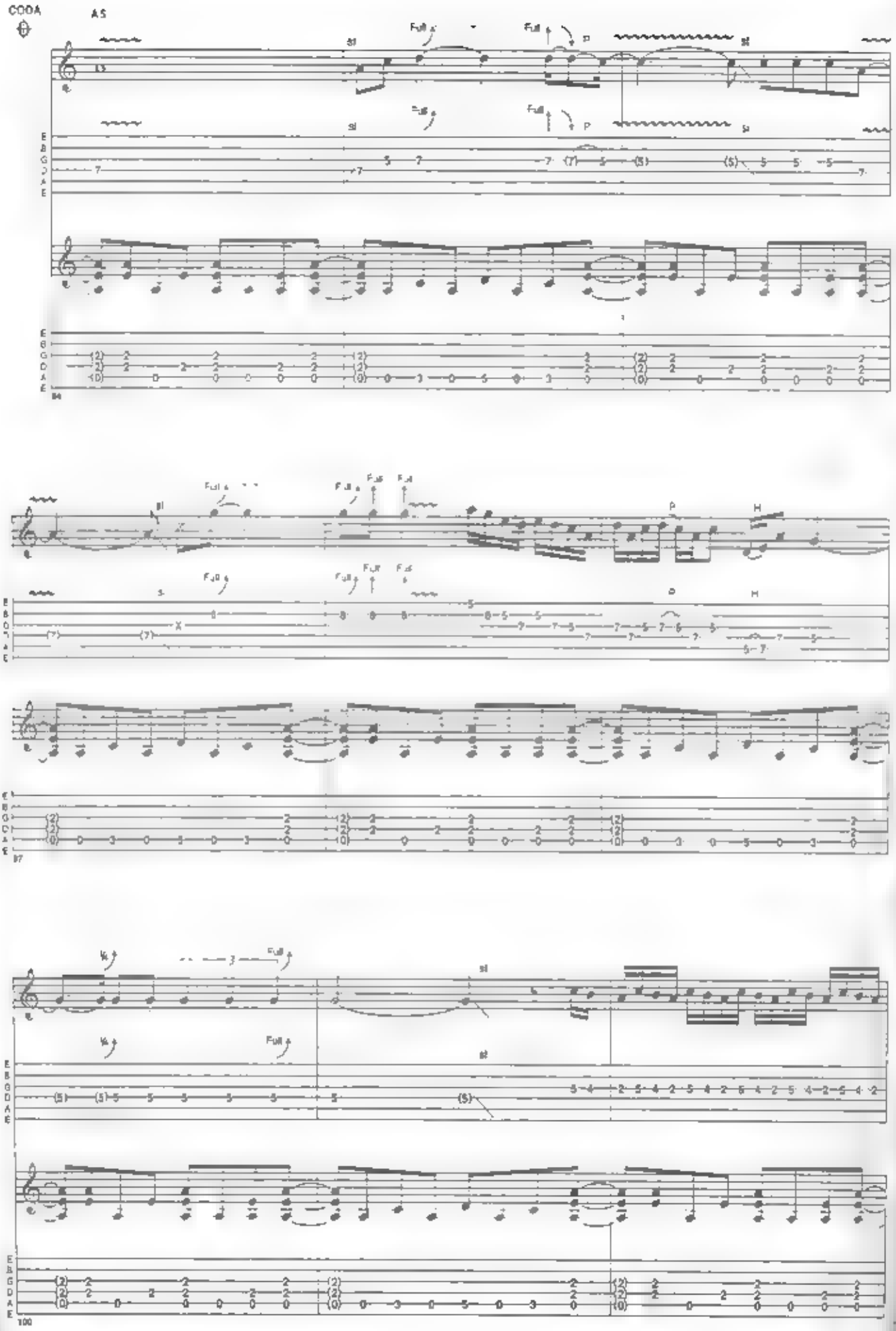

D5

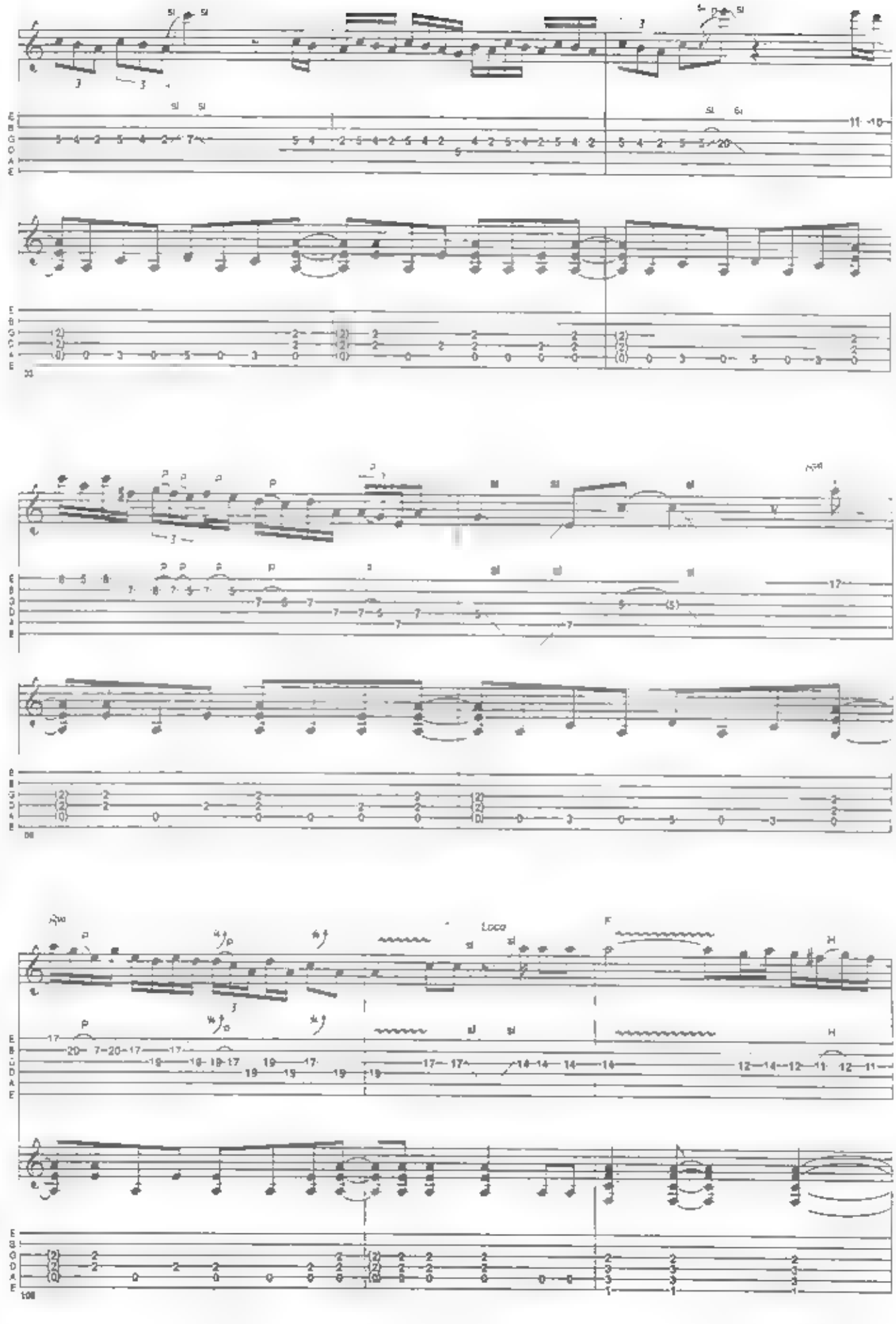

A5
G5
X3
whole
whole
3° - And you're
a whole

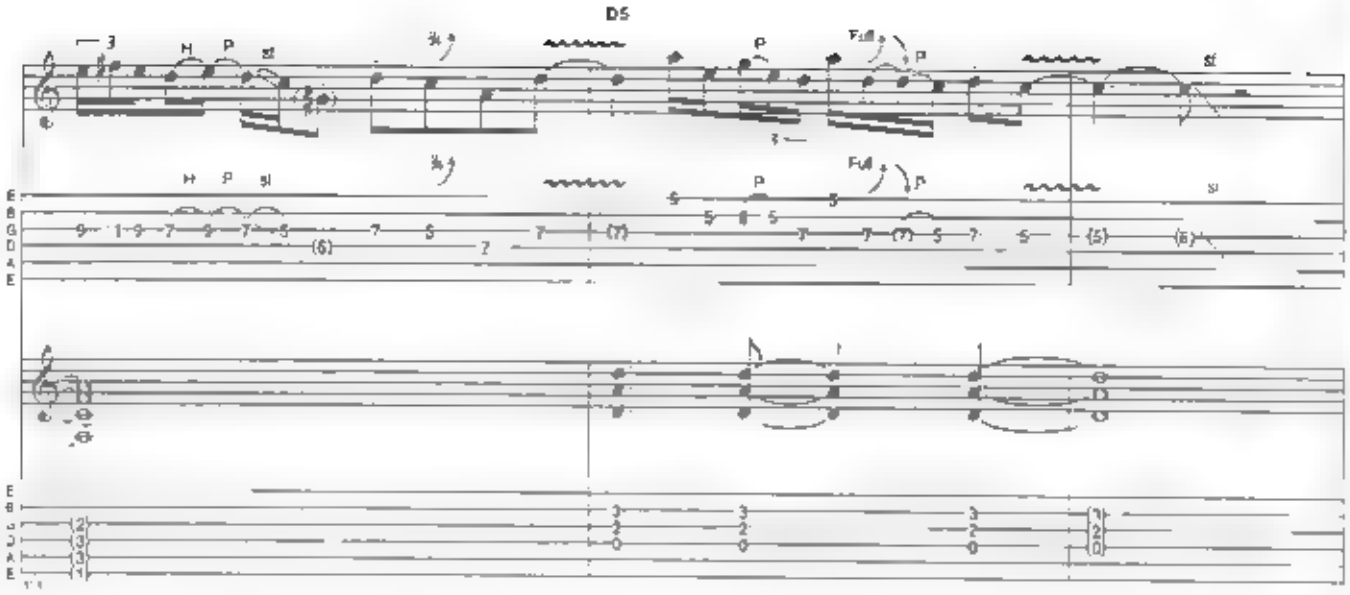

To CODA
G
G
G
H

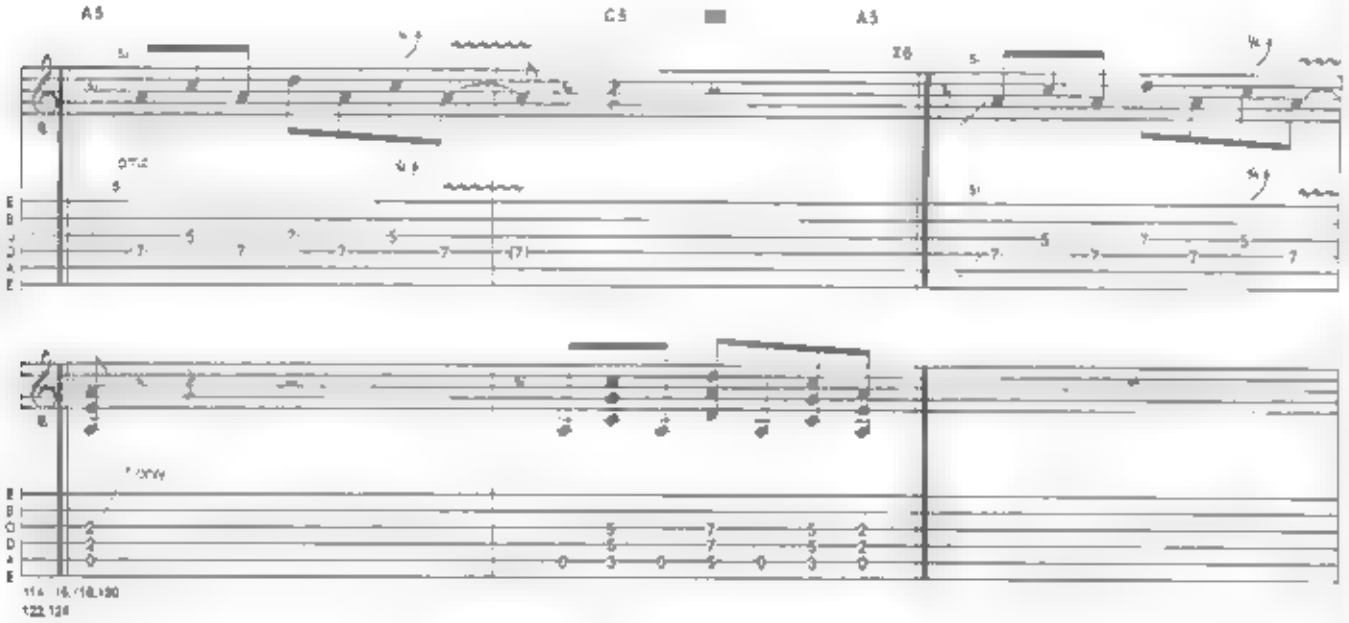

A5
(8va)
T
A
B

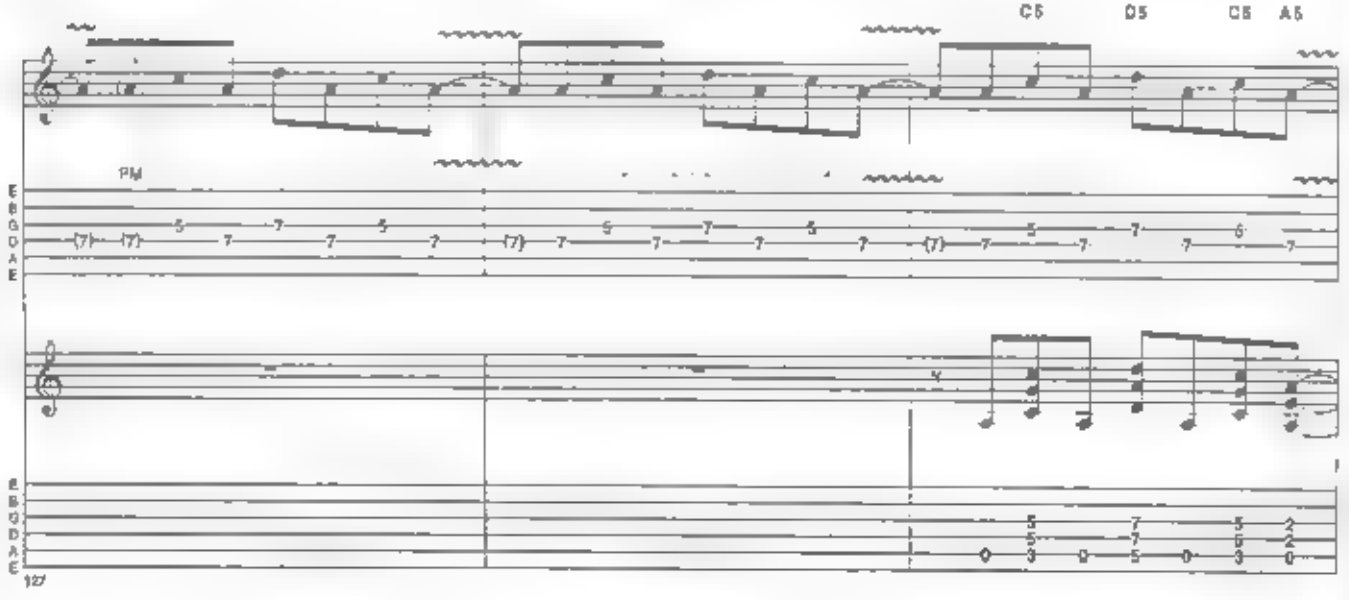

D.S. al CODA
8va
T
A
B

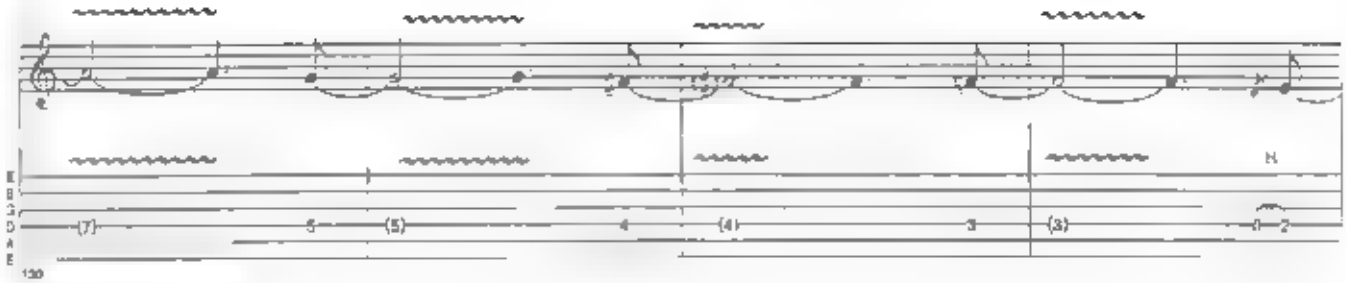

CODA
A5
Full
P
H
E
B
G
D
A
E
84
87
100



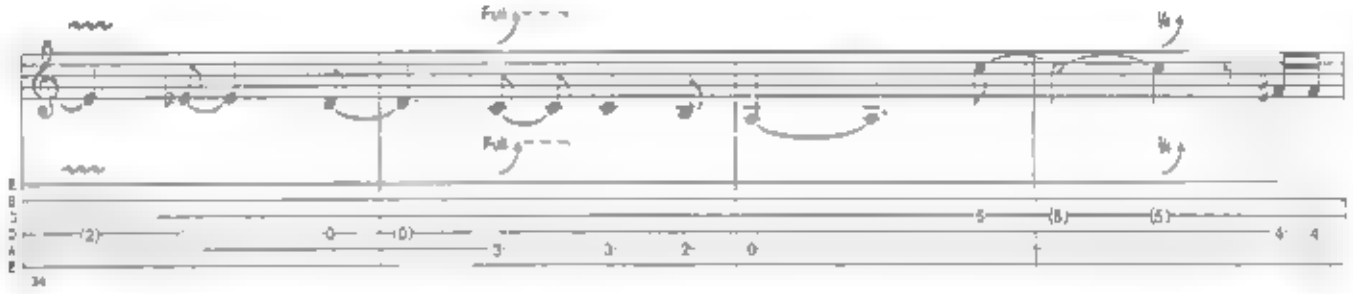

D5
H
P
sl
Full

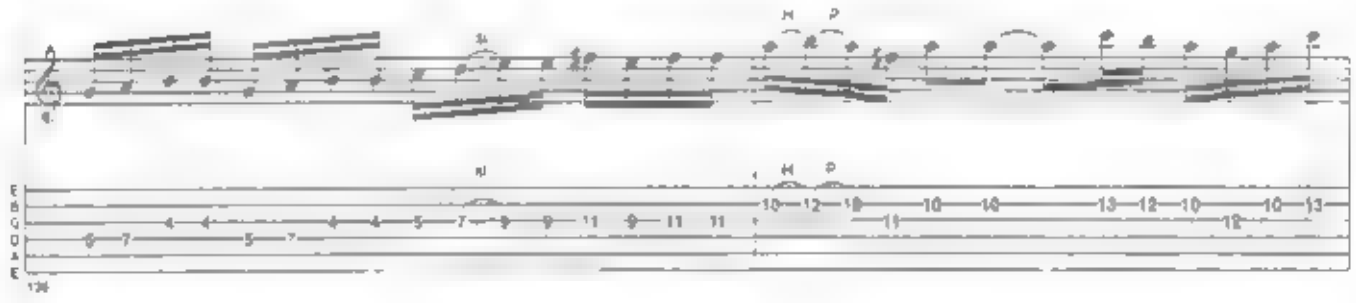

A5
C5
A5
X6

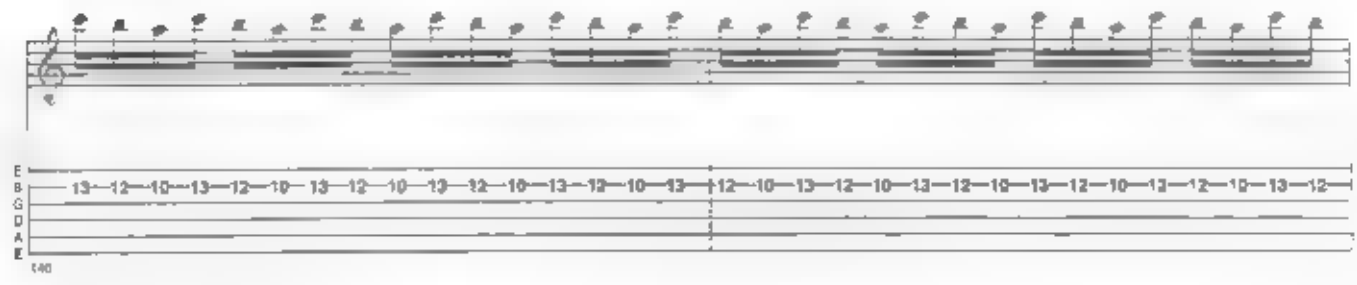

C5
D5
C5
A5
PM

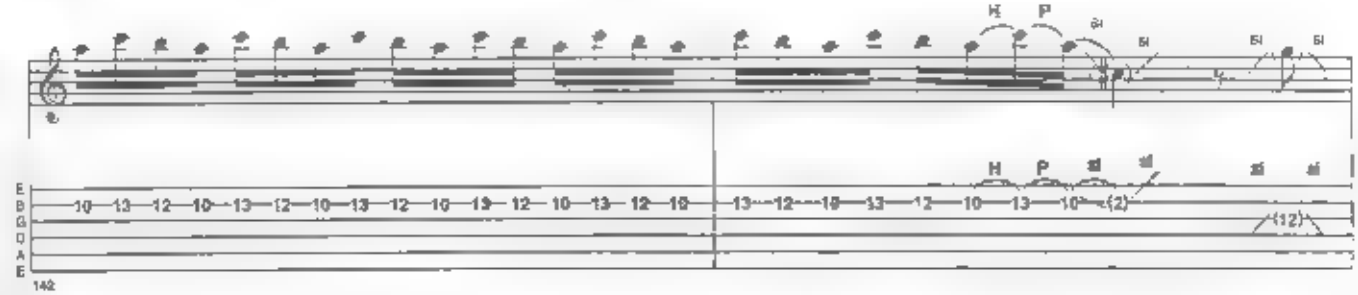


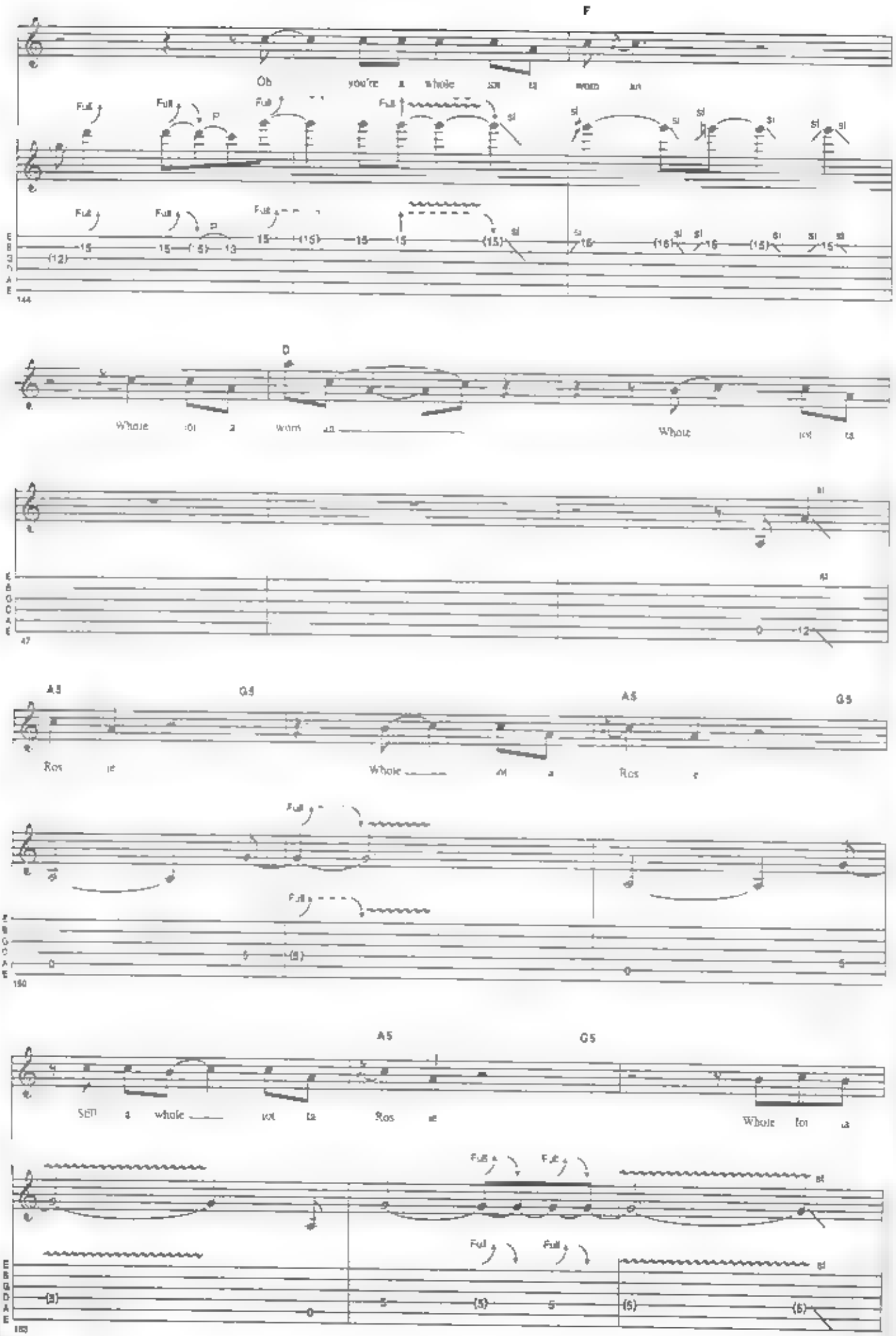
Rhythm Gtrs continue sim.

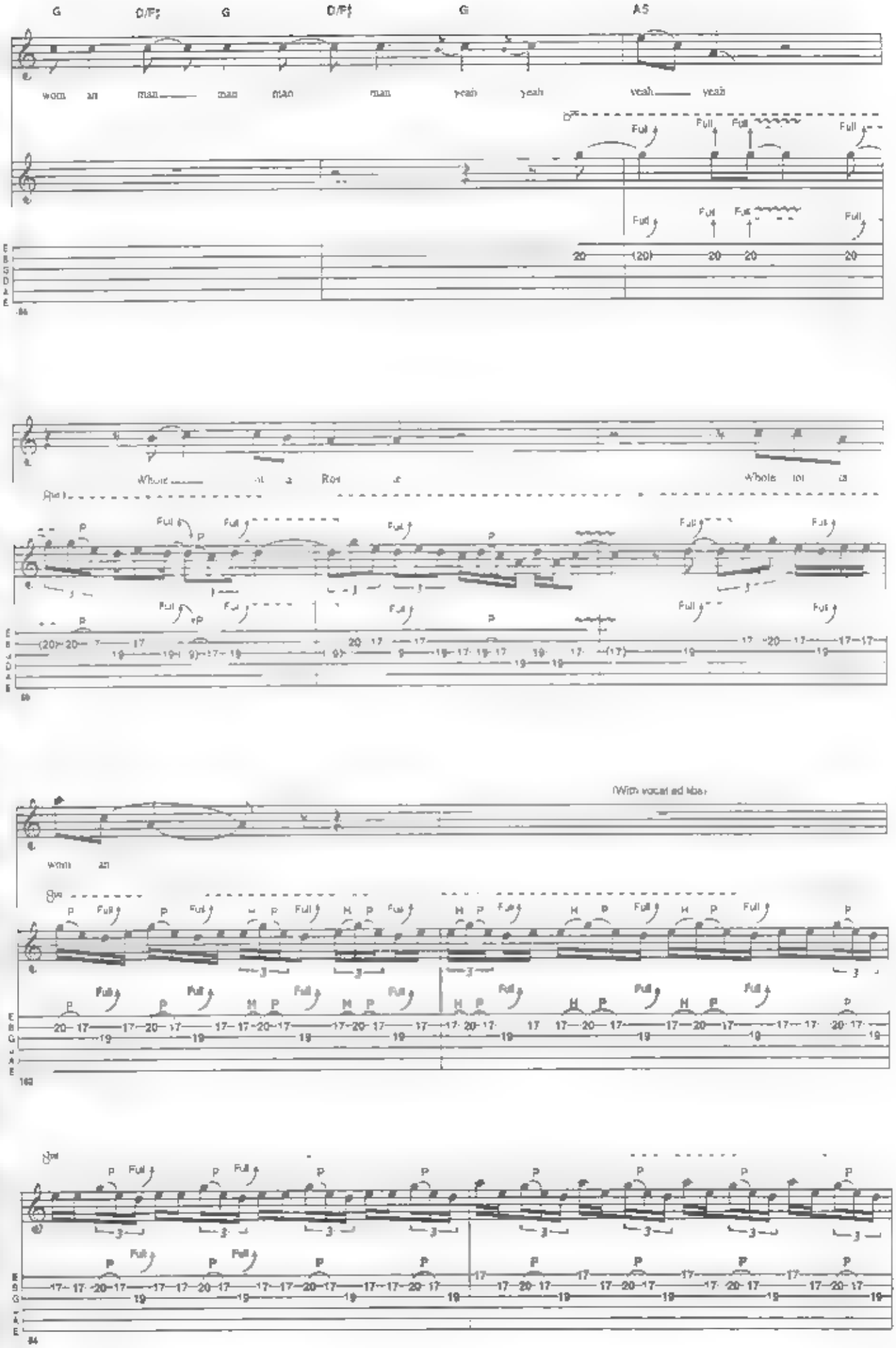


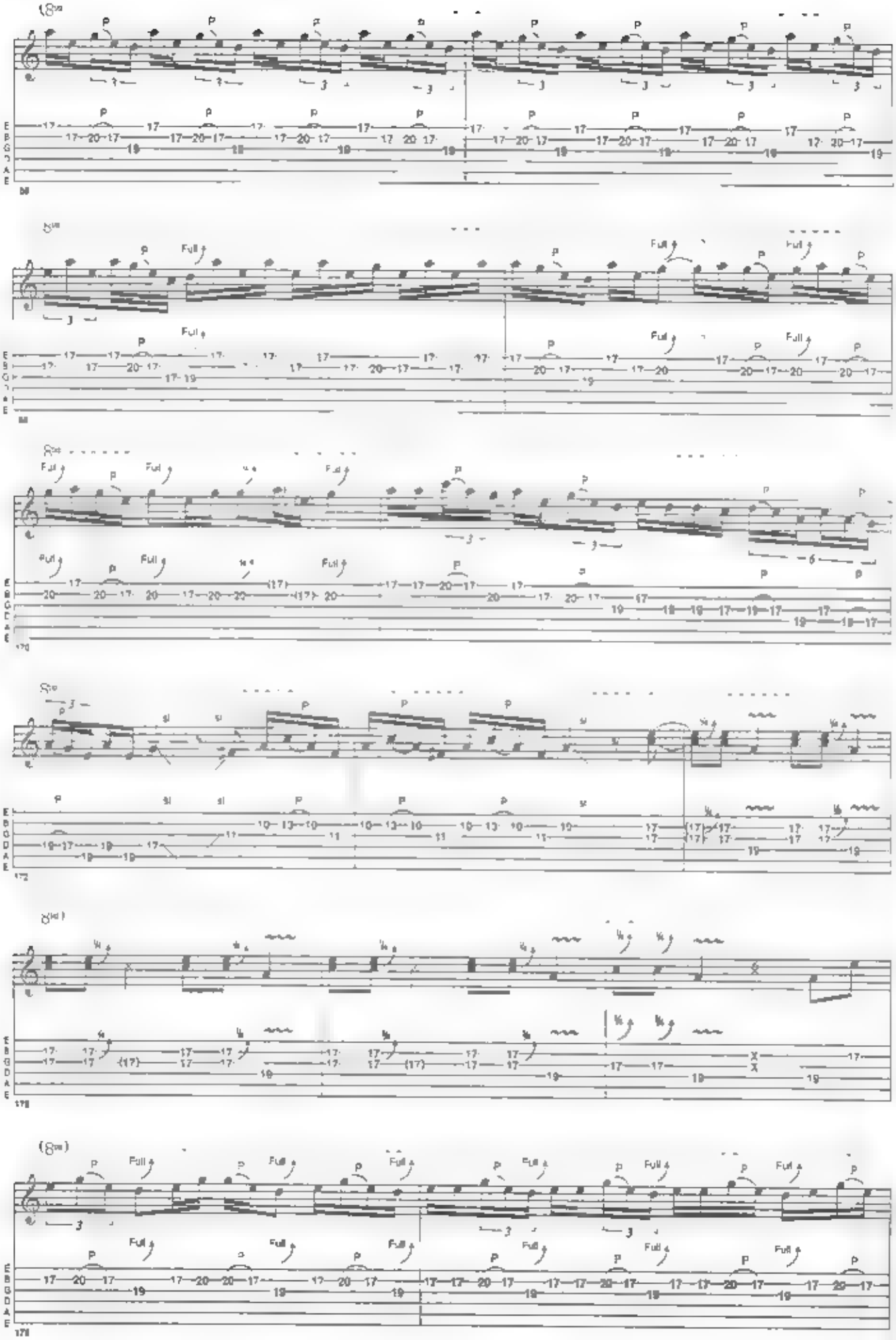


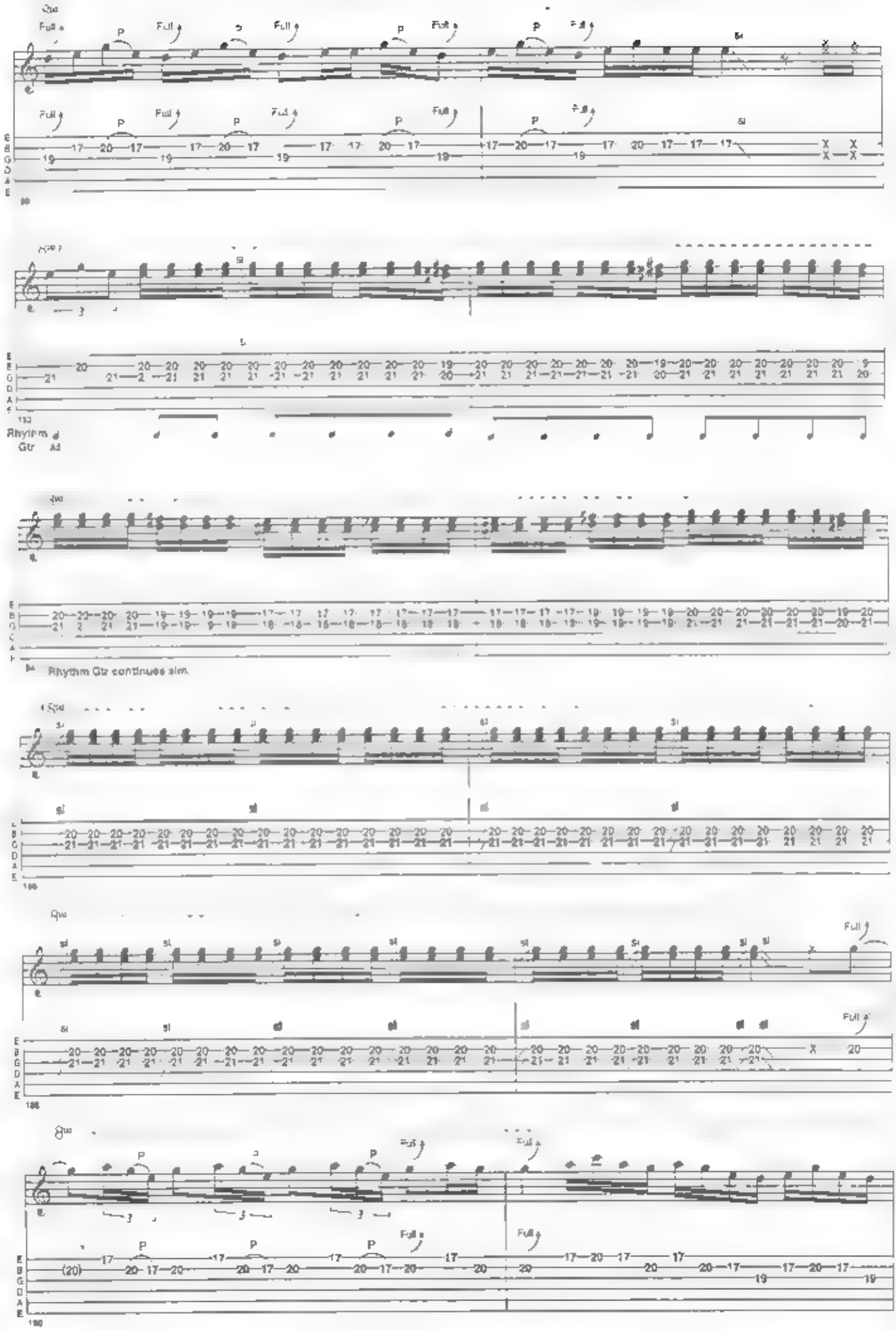


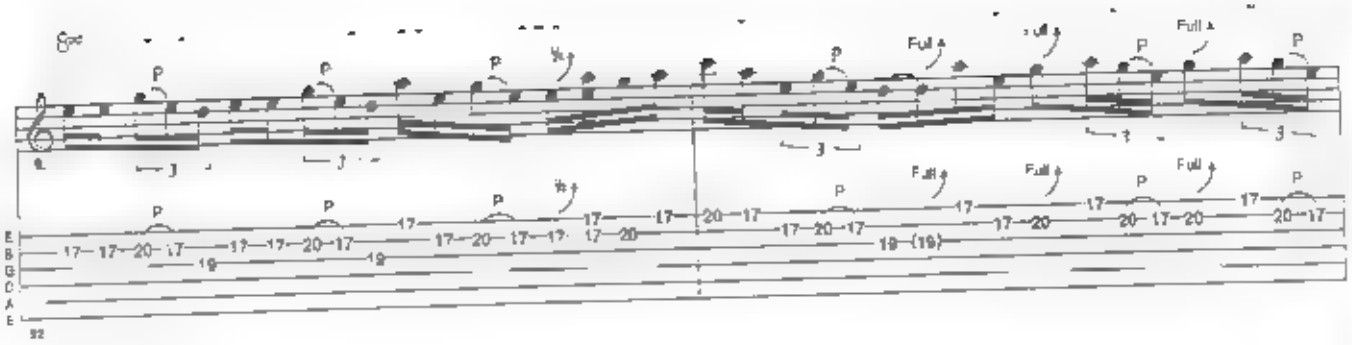


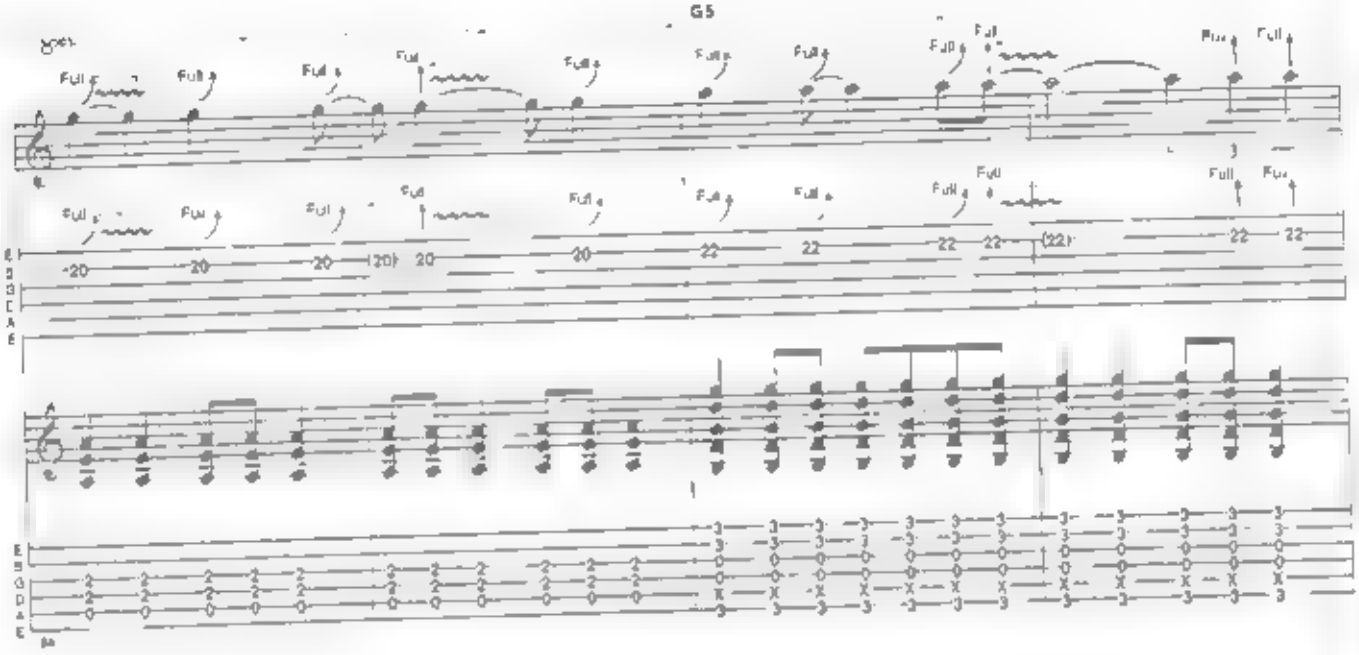

F
Oh you're a whole lot ta wom an
Full
D
Whole lot a wom an
Whole lot ta
A5
G5
Ros ie
Whole lot a Ros ie
Still a whole lot ta Ros ie
Whole lot ta

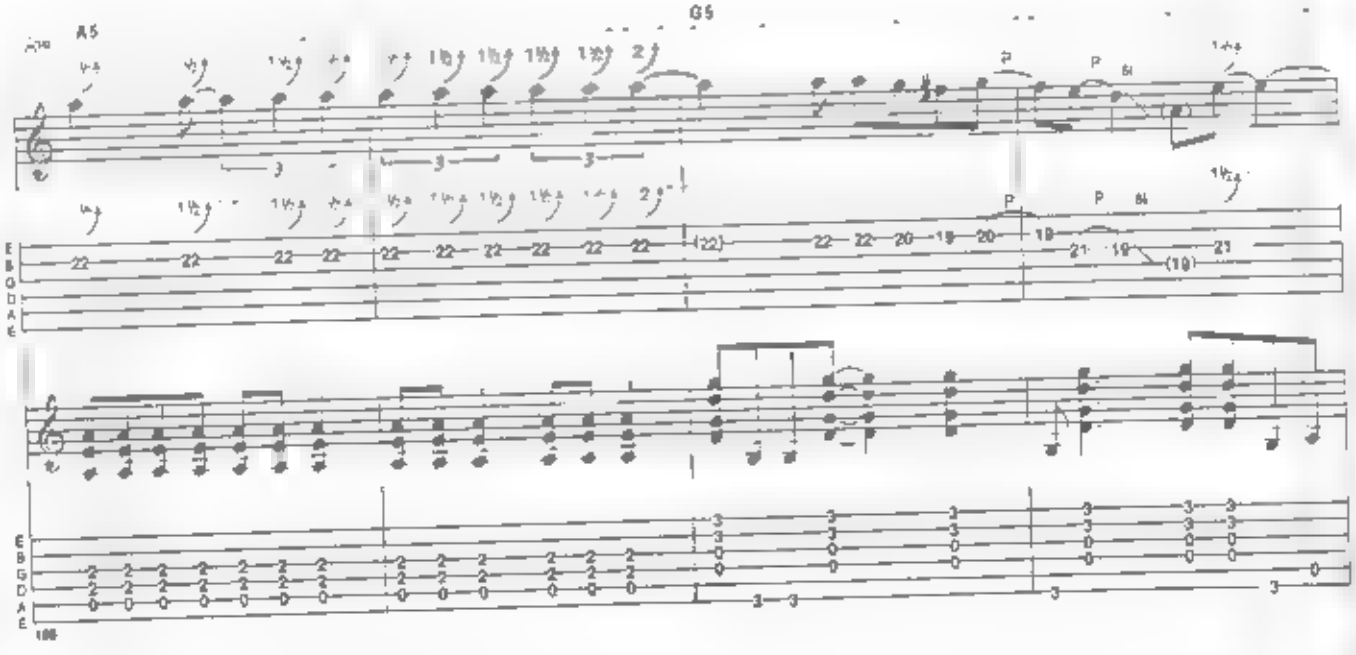

G
D/F♯
G
D/F♯
G
A5
woh an man man man man yeah yeah yeah yeah
Full
Whole
Whole
(With vocal ad libs)
woh an

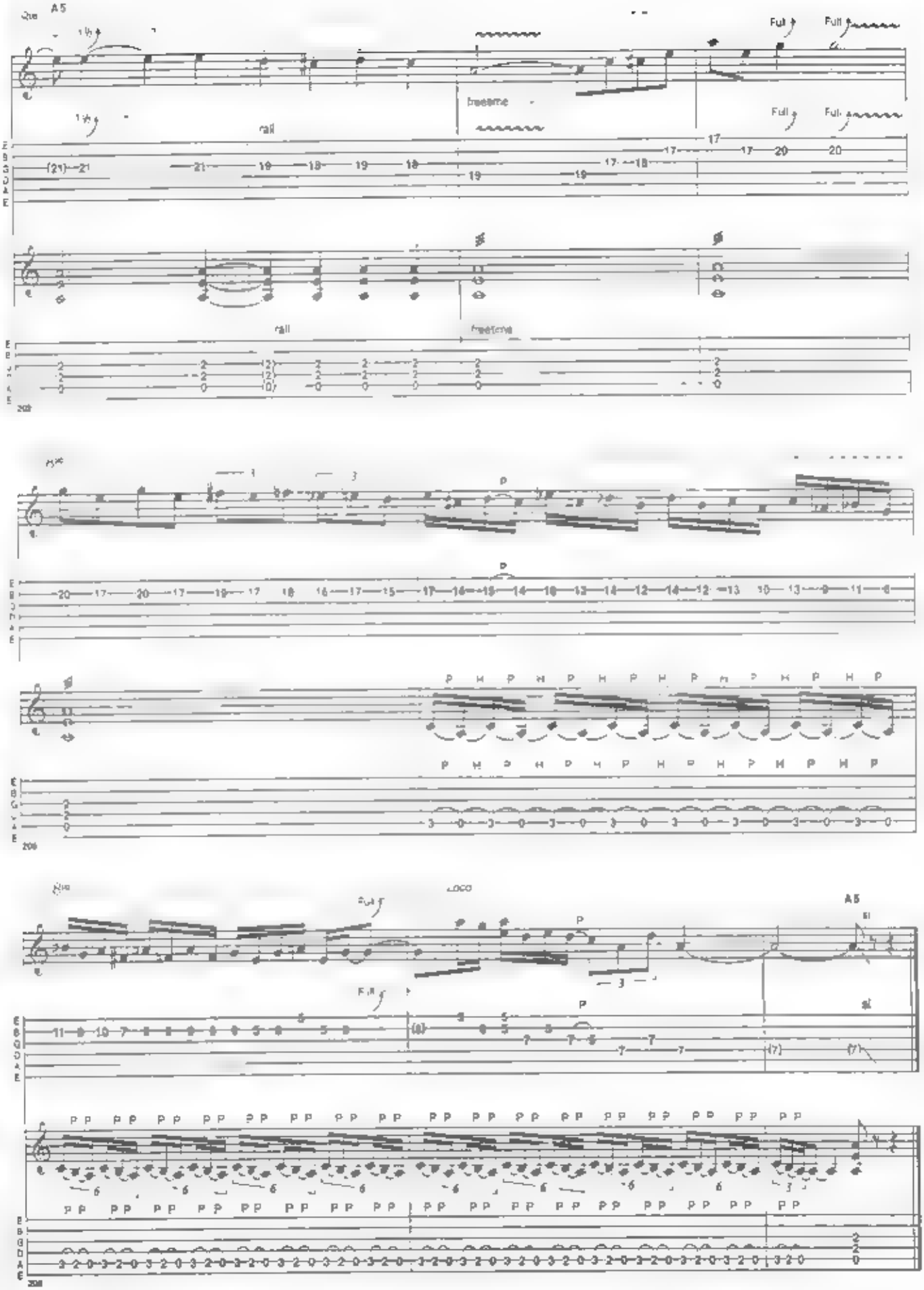



Full
P
Rhythm Gtr
Rhythm Gtr continues sim.


P
Full
E
B
G
D
A
E

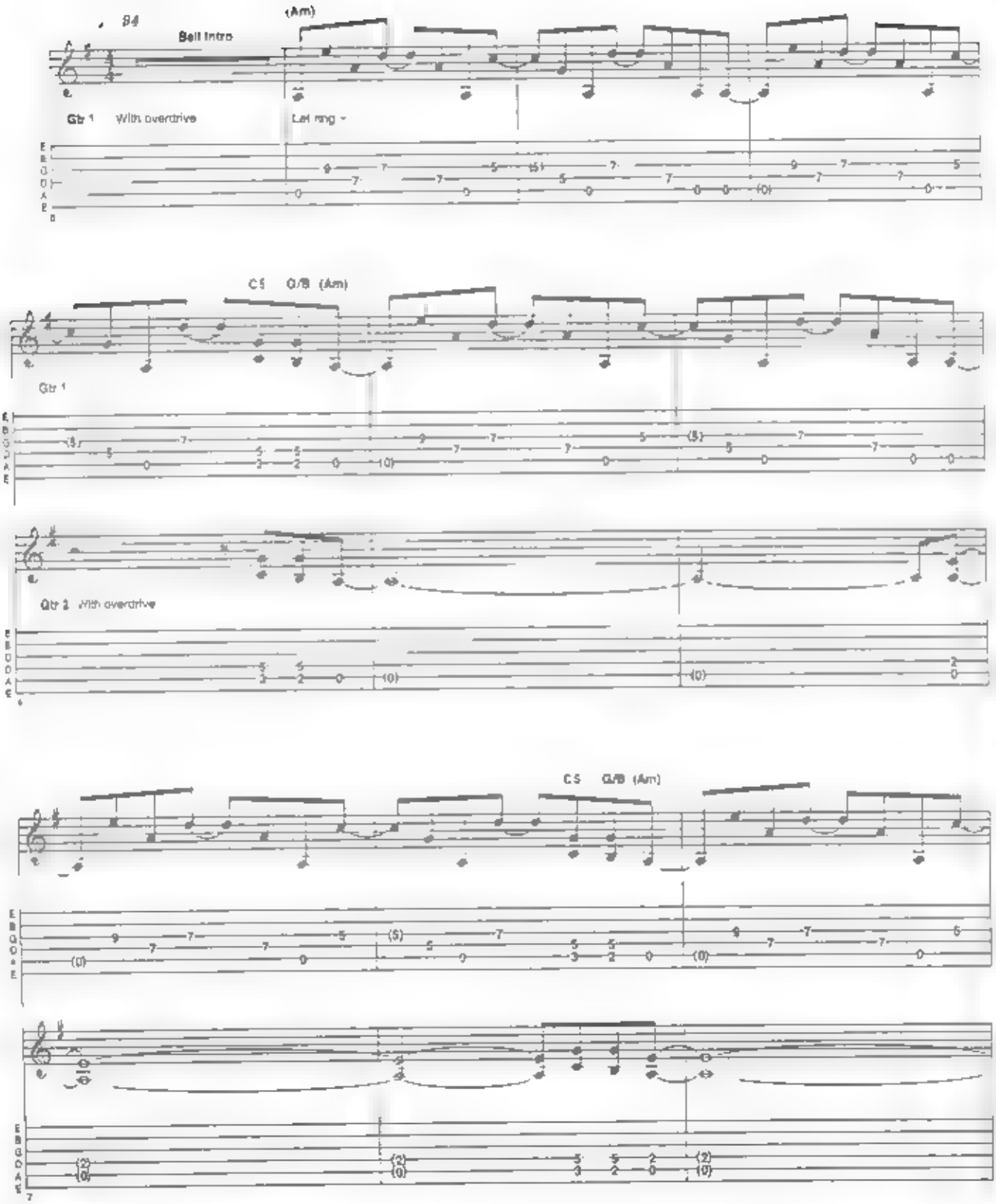

G5
Full
E
B
G
D
A
E


A5
G5
P
E
B
G
D
A
E


A5
Full
freeme
rall
Loco
A5

Hells Bells

Words & Music by Angus Young,
Malcolm Young & Brian Johnson



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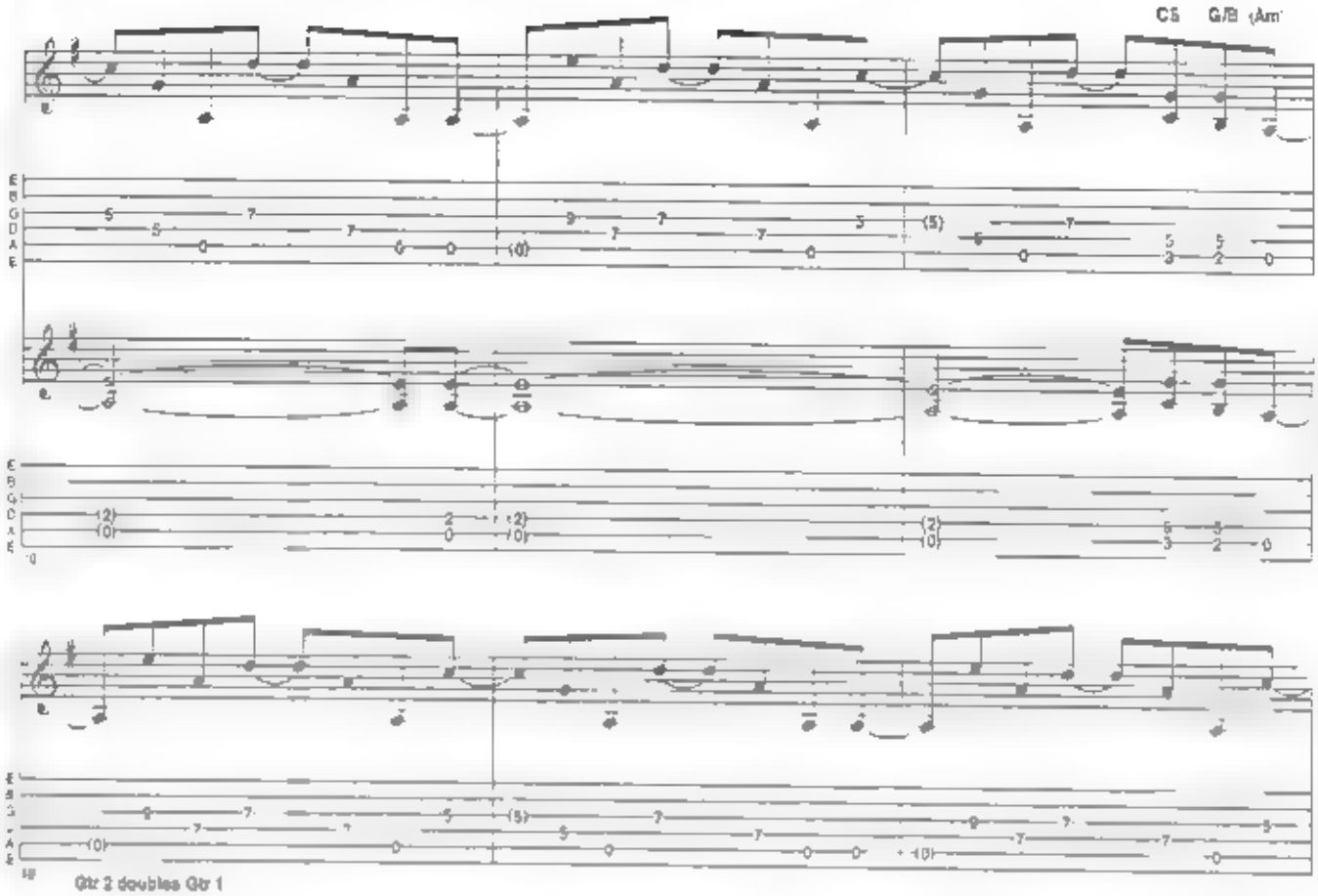
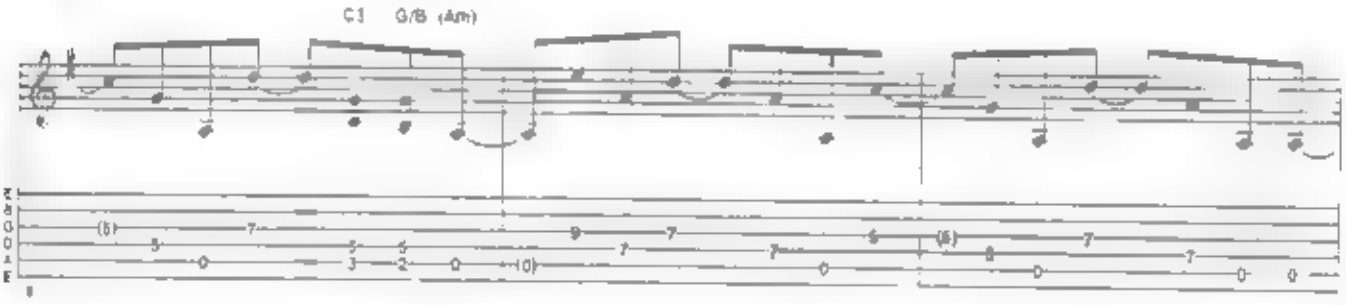
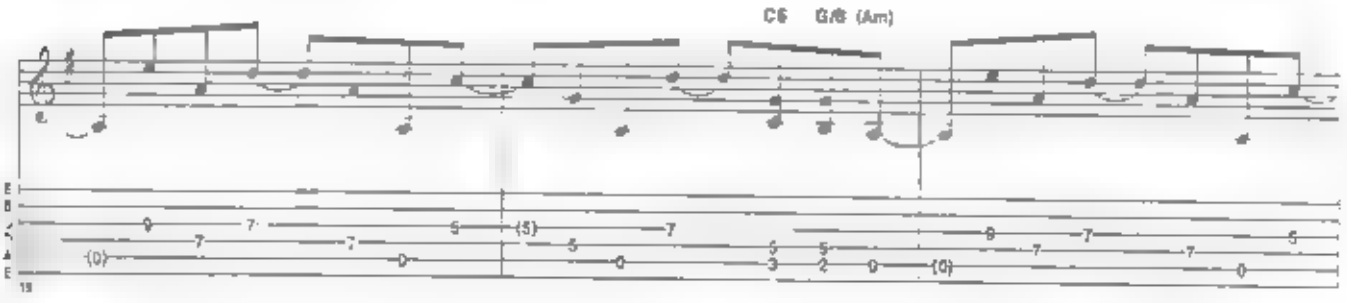
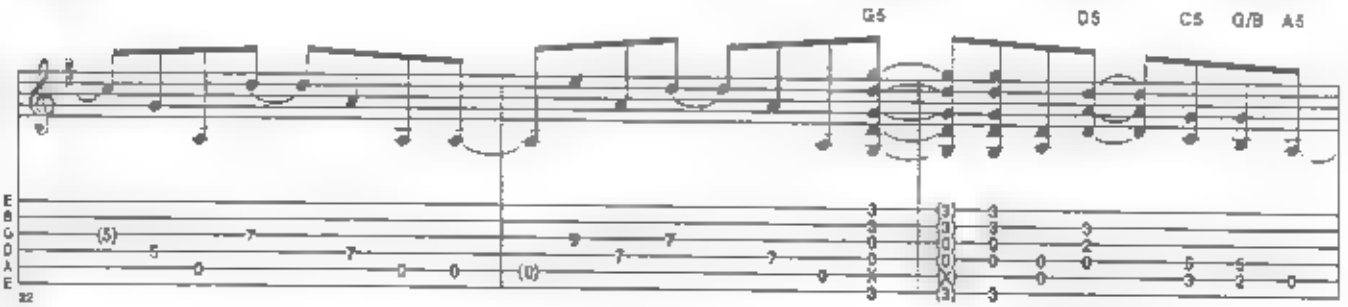
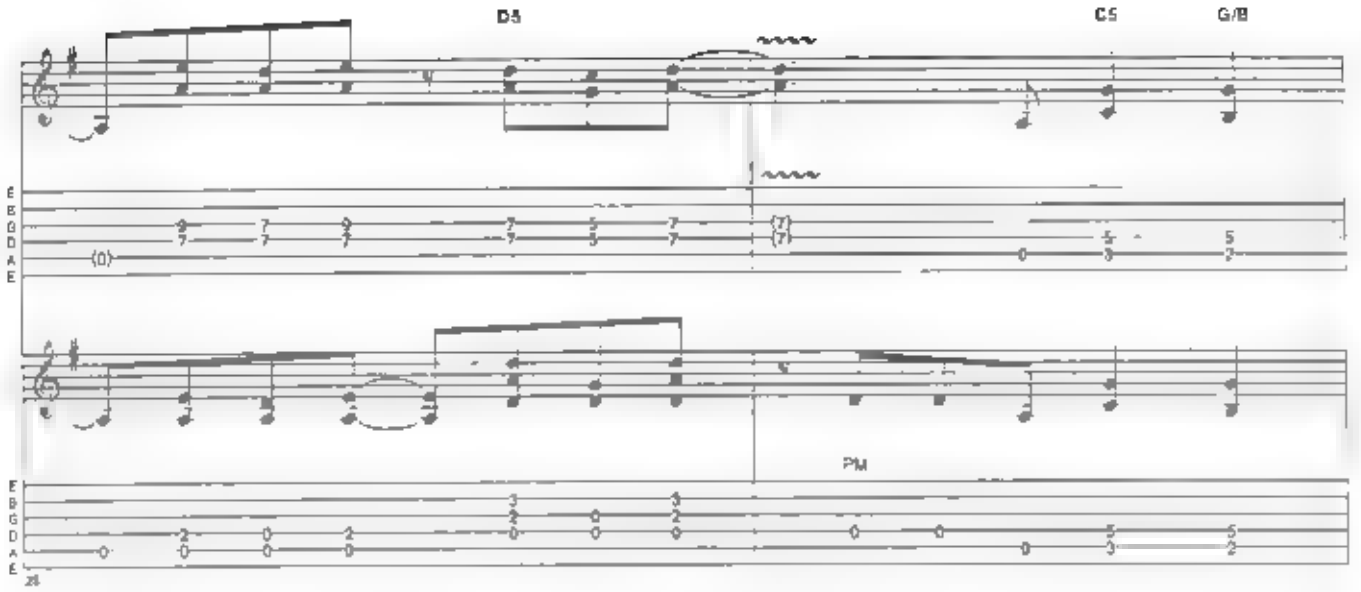
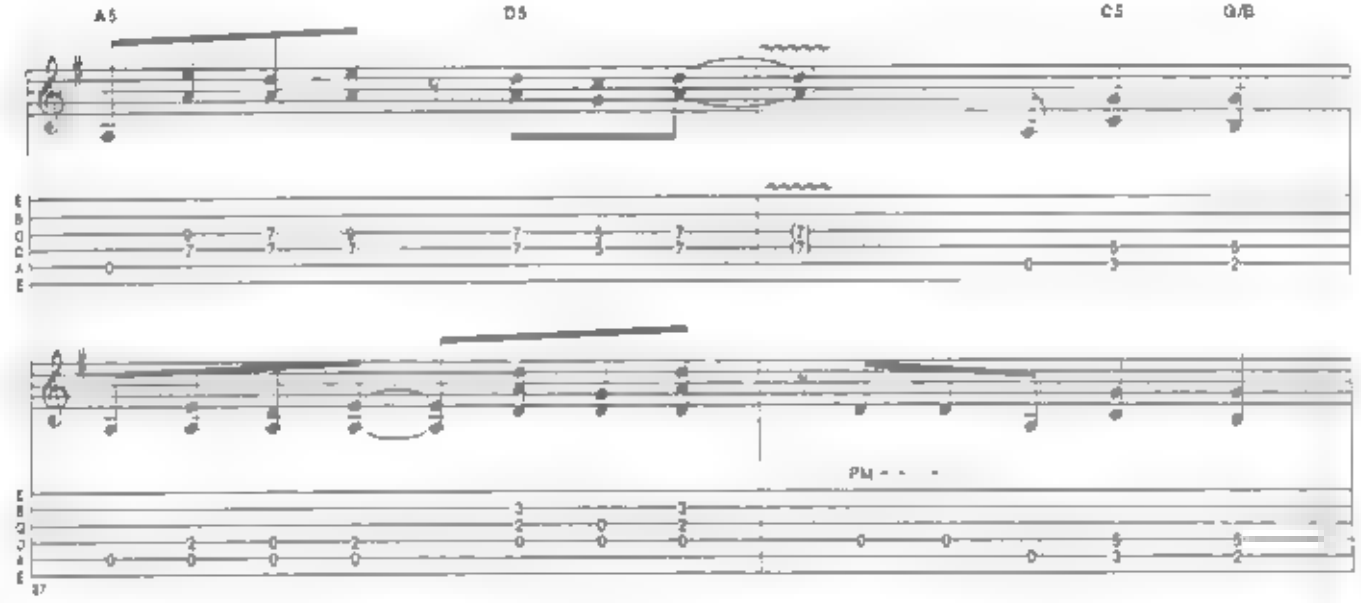

C5 G/B (Am
Gtr 2 doubles Gtr 1

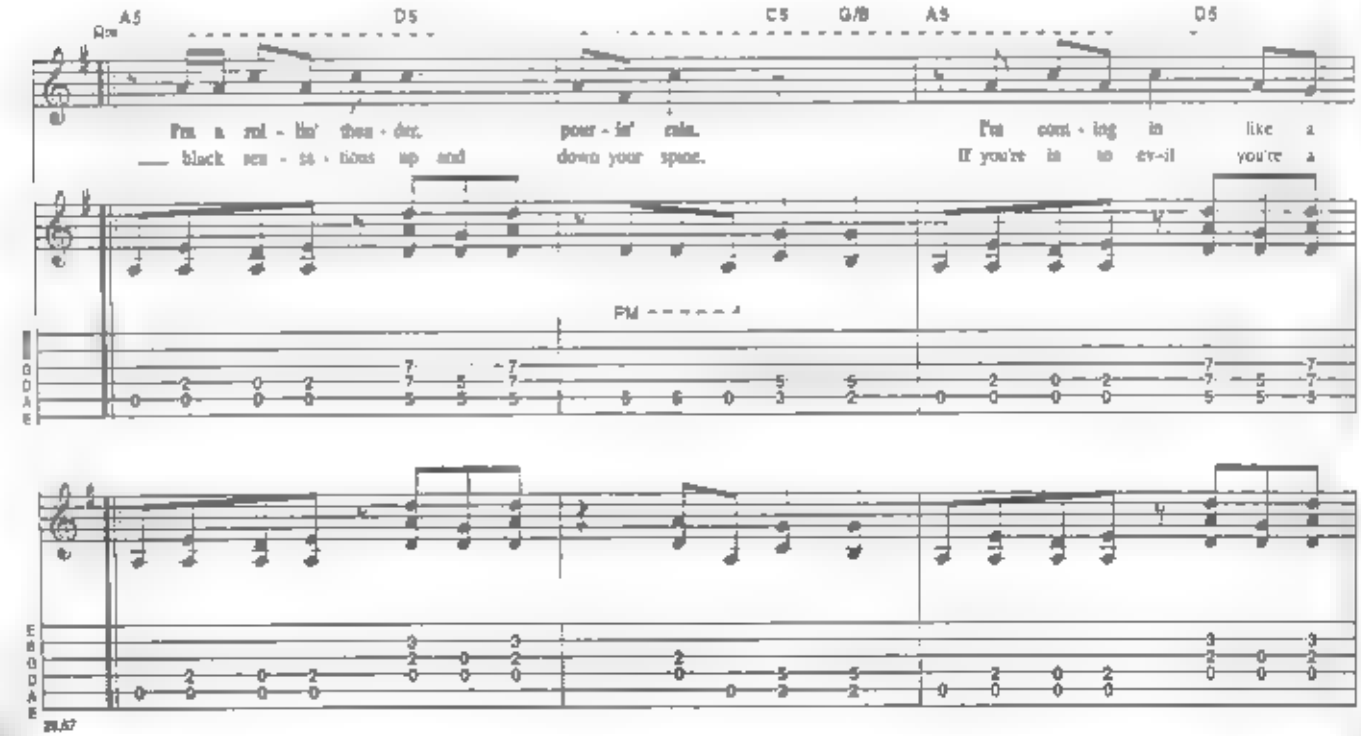

C1 G/B (Am)

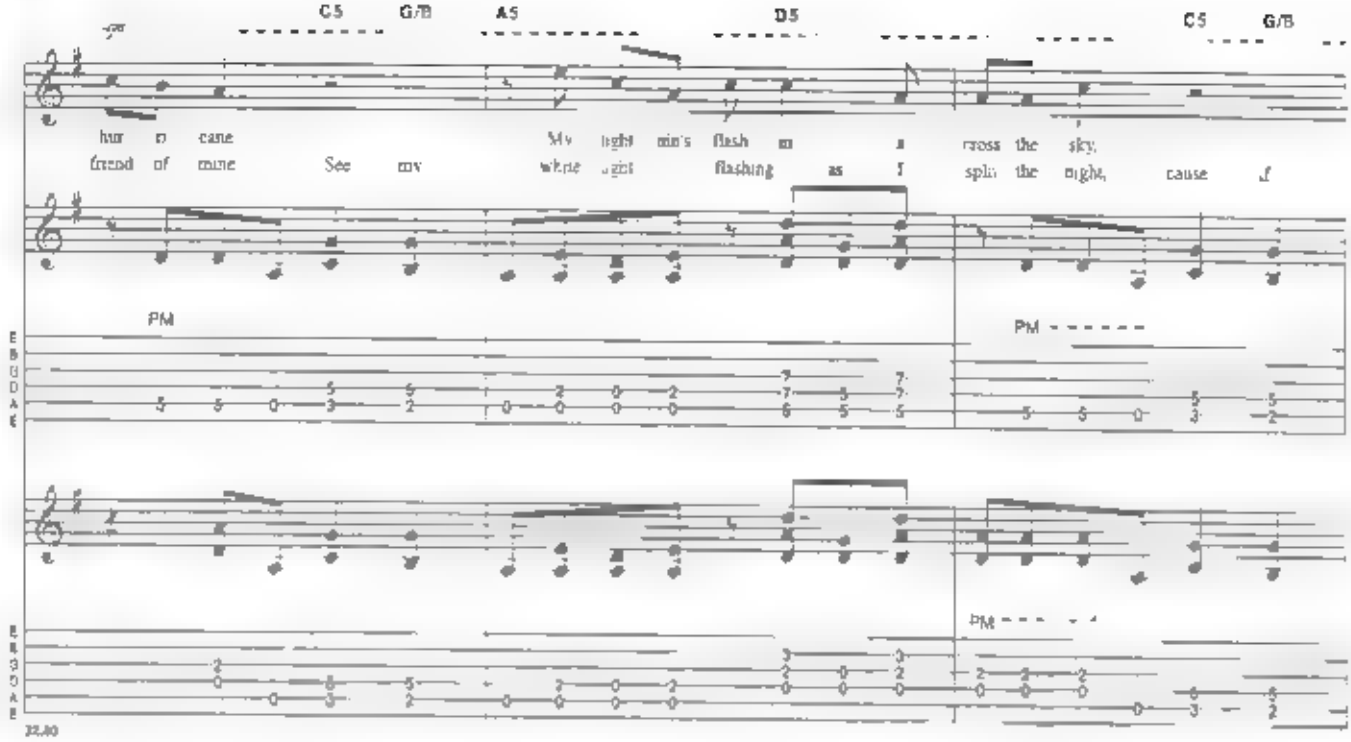

C6 G/B (Am)

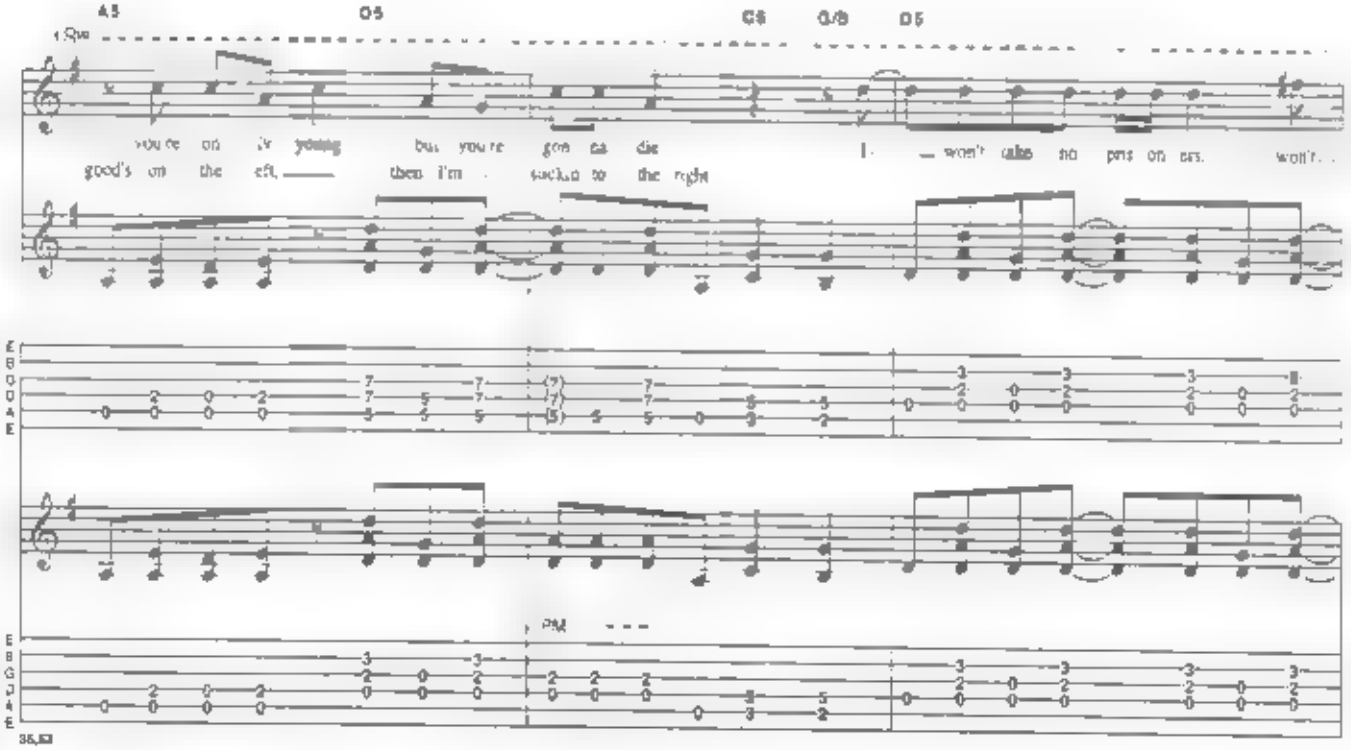

G5
D5
C5 G/B A5

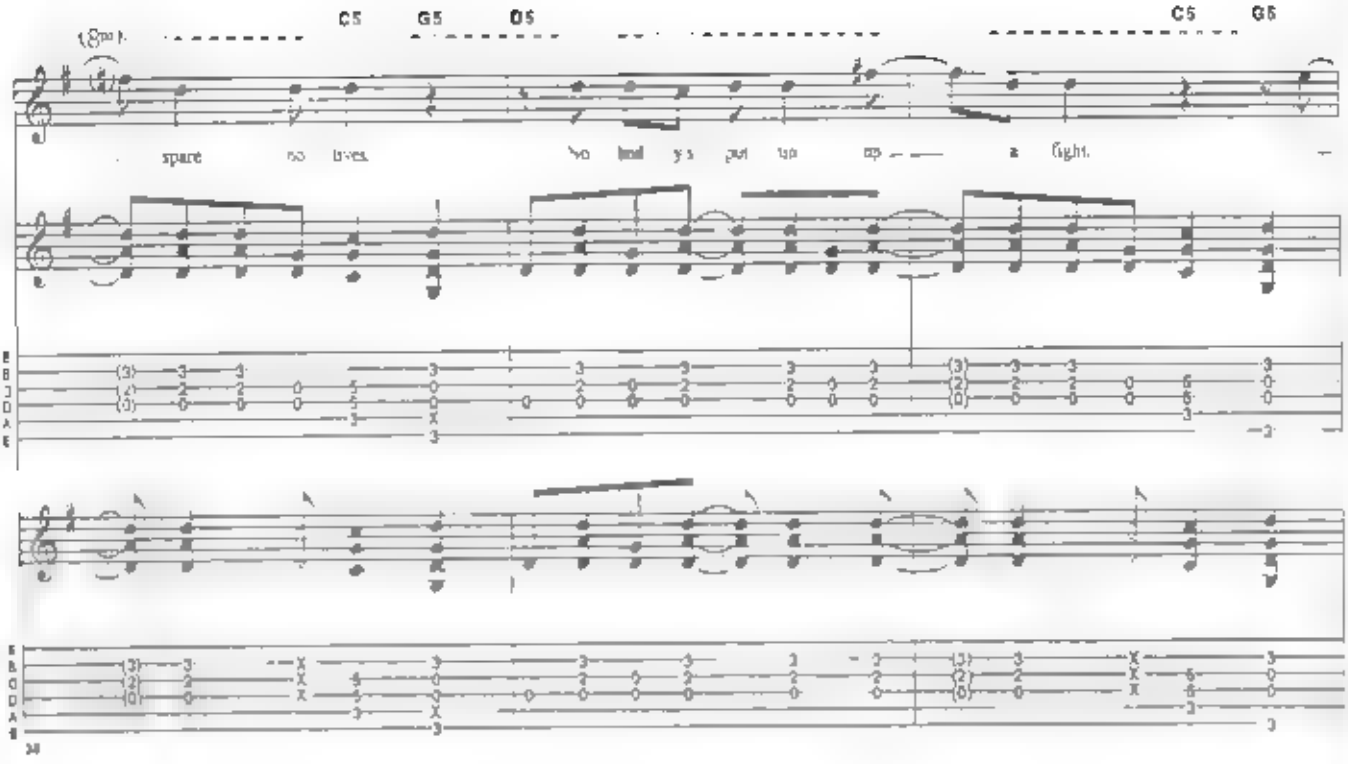

D5
C5
G/B
PM

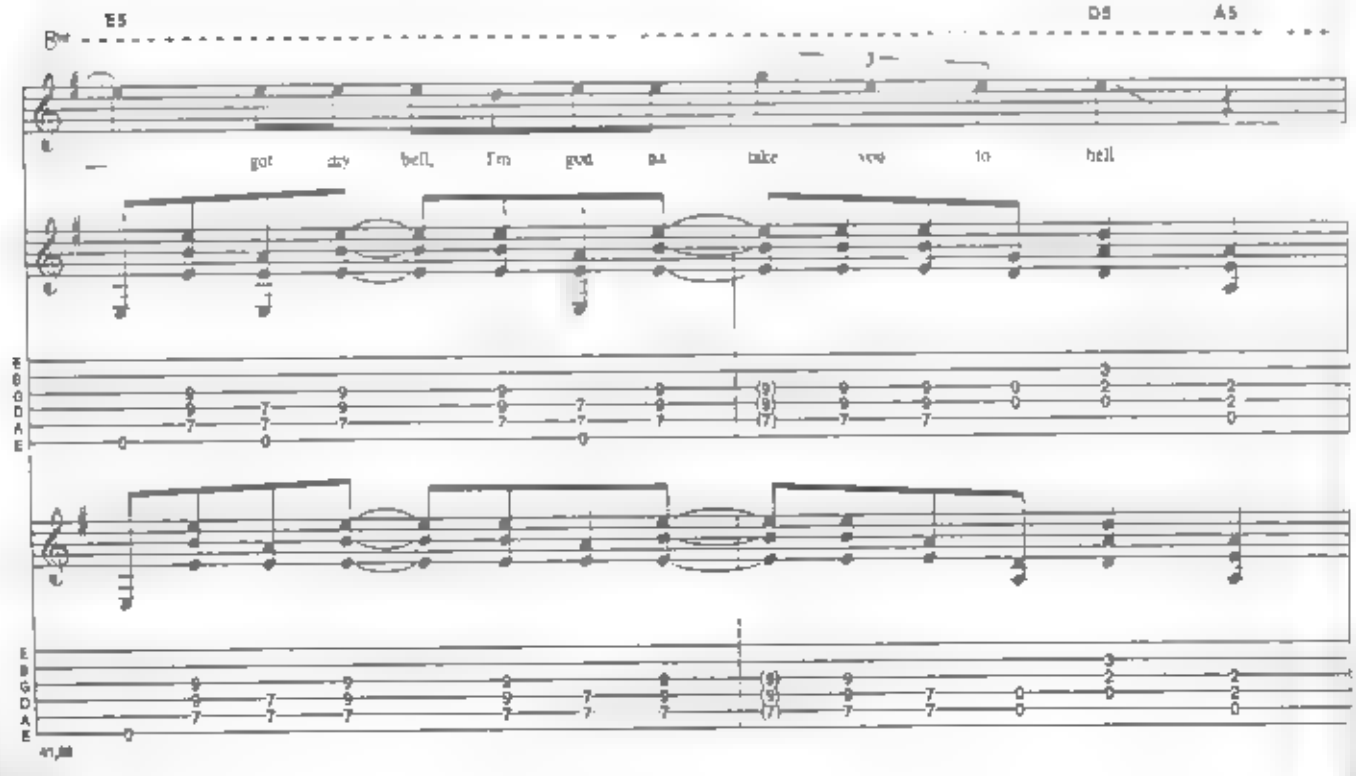

A5
D5
C5
G/B
PM

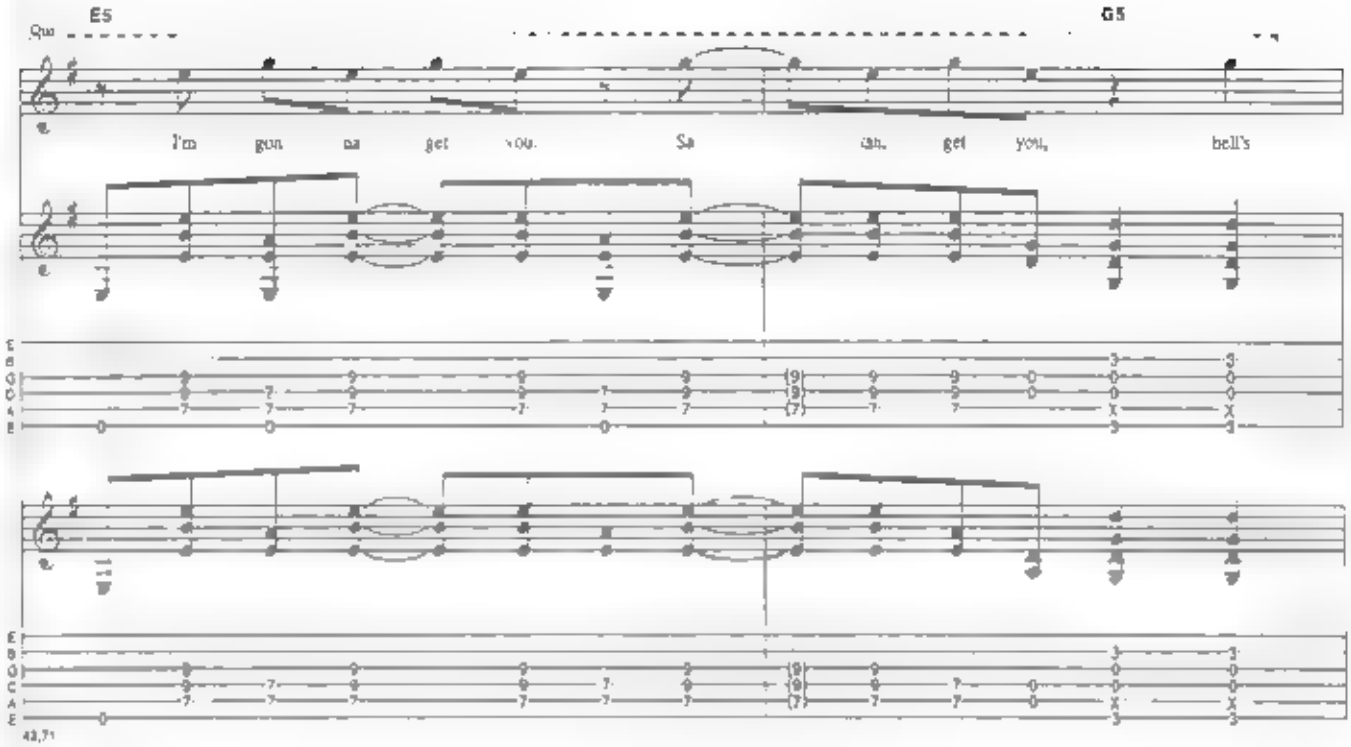

A5
D5
C5
G/B
A5
D5
Rhy
I'm a rol - lin' thun - der, pour - in' rain.
I'm com - ing in like a
black sen - sa - tions up and down your spine.
If you're in to ev-il you're a
PM

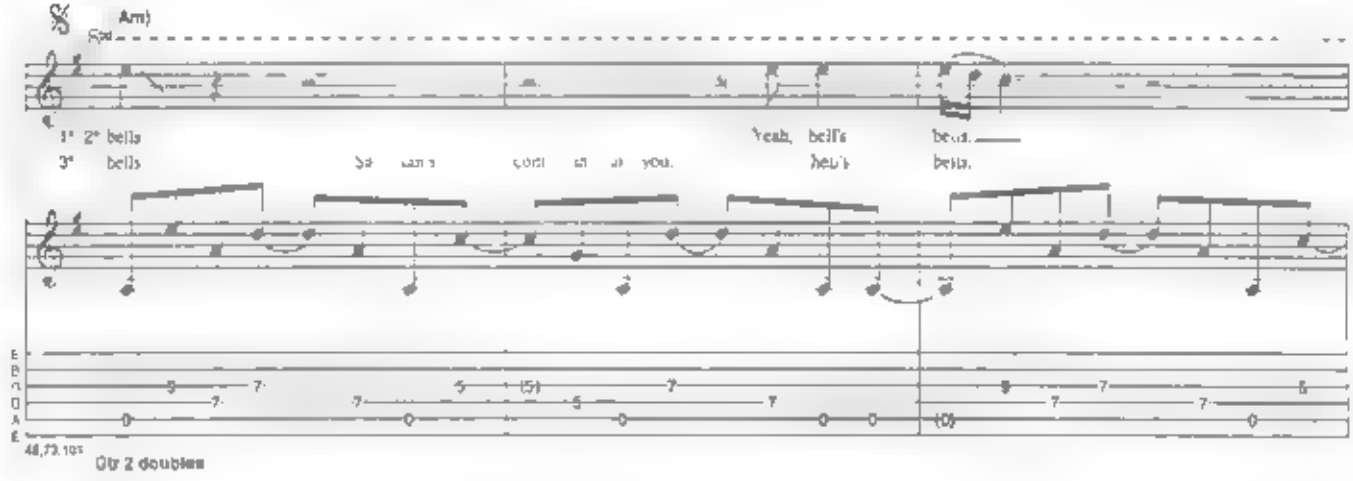

C5
G/B
A5
D5
C5
G/B
hur ri cane
friend of mine
See my
My light min's flash in a
white light flashing as I
cross the sky,
split the night, cause if
PM
PM
PM
E
B
G
D
A
E

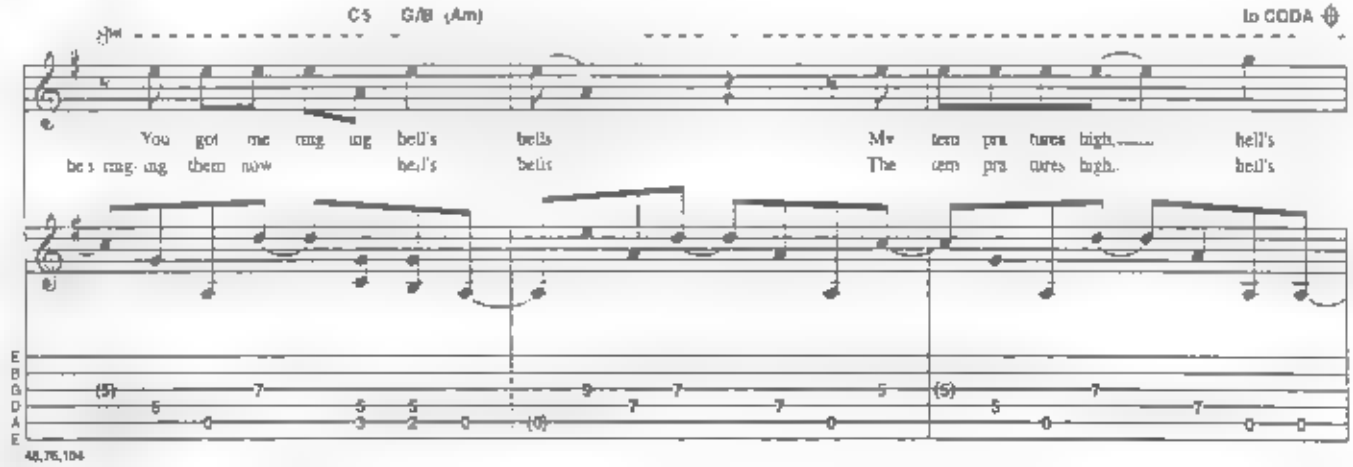

A5
C5
C5
G/B
D5
you're on my young
good's on the left,
but you're gon na die
then I'm
I won't take no pris on ers.
won't
PM
E
B
G
D
A
E

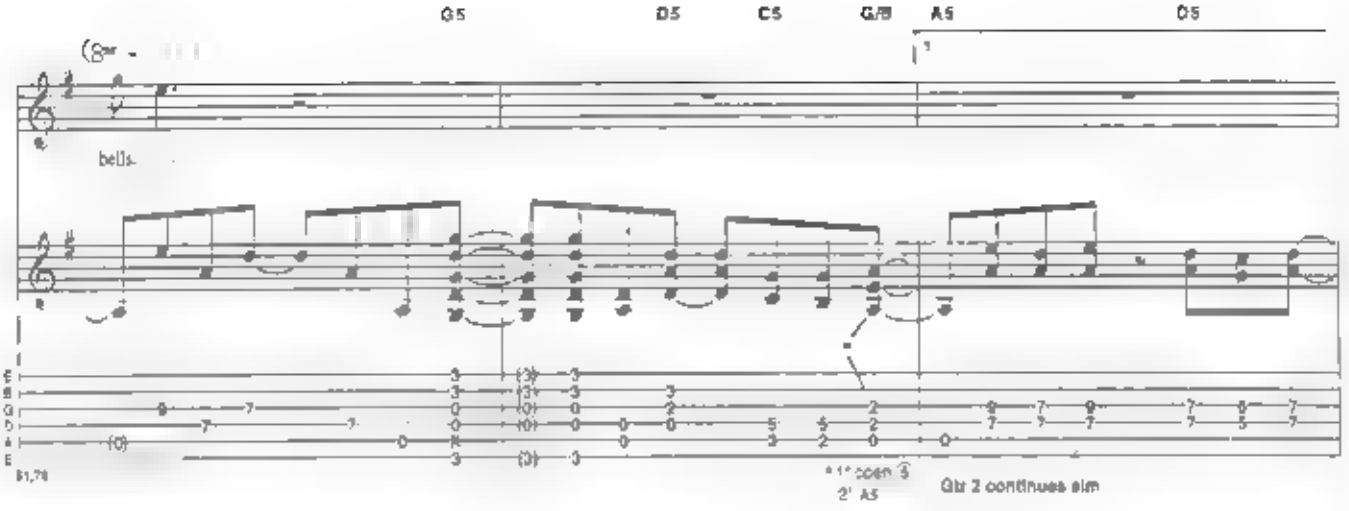

C5 G5 D5 C5 G5
spare no lives. No bod y's put up a fight.

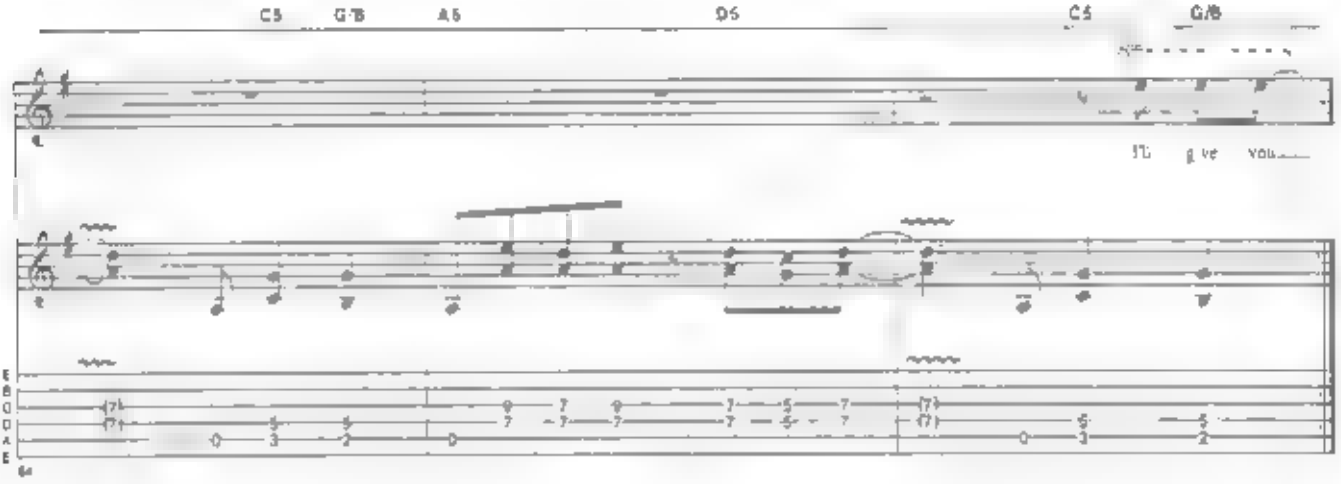

E5 D5 A5
got my bell, I'm god na take you to hell

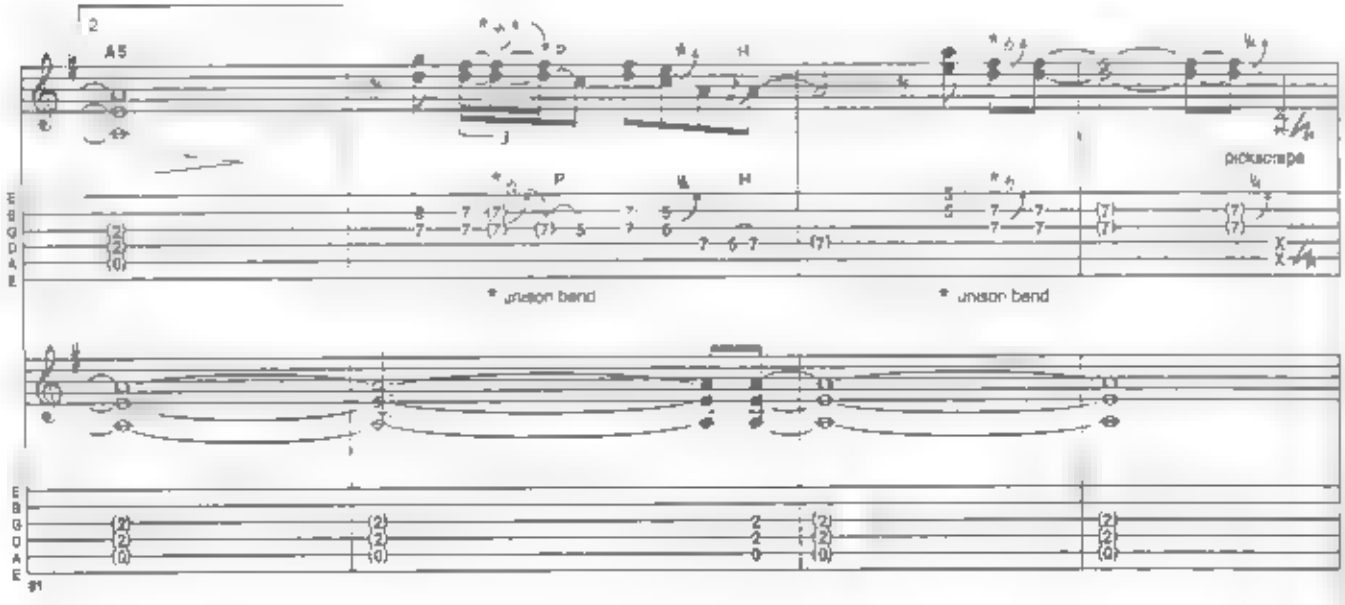

E5
G5
I'm gon na get you. Sa ran, get you, bell's

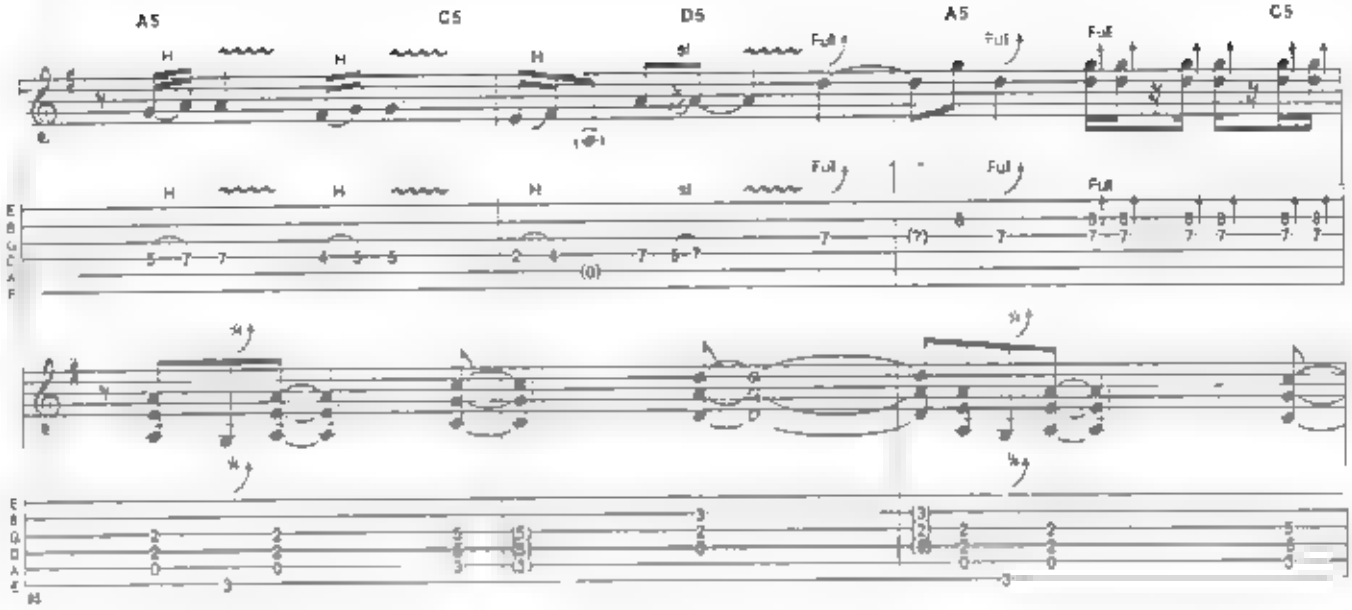

Am)
1° 2° bells
3° bells
Yeah, bell's
bells.
bells.
Gtr 2 doubles

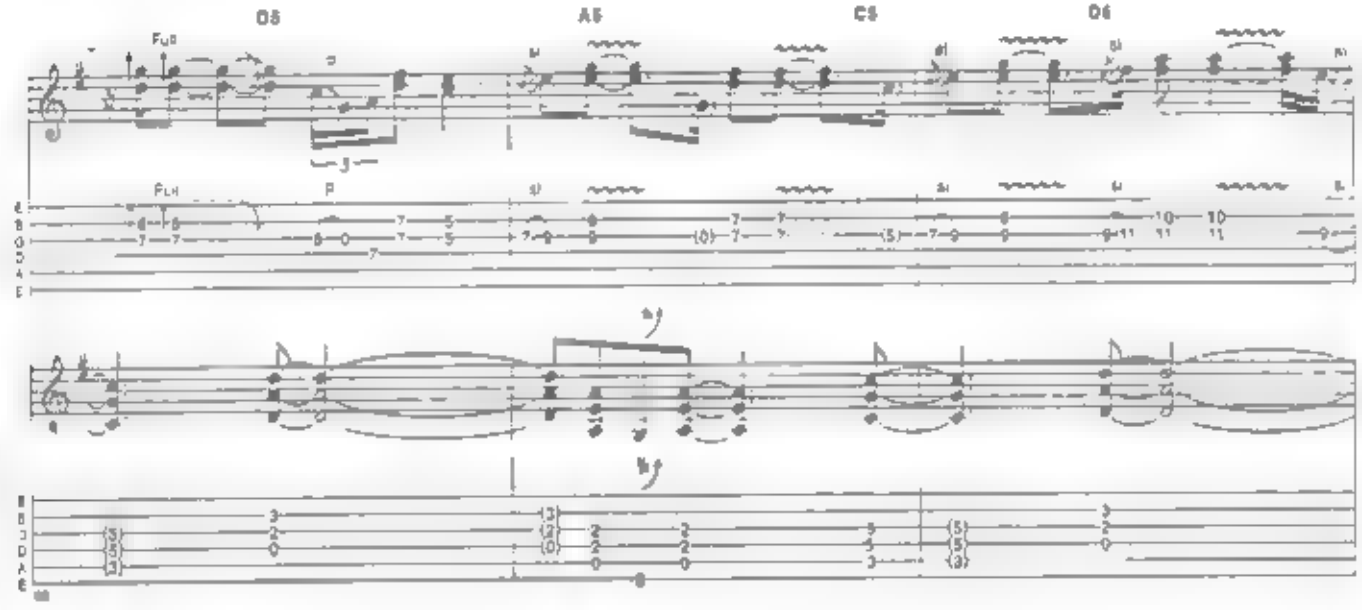

C5 G/B (Am)
to CODA
You got me ring ing bell's bells
be s ring ing them now bell's bells
My tem pra tures high, bell's
The tem pra tures high. bell's

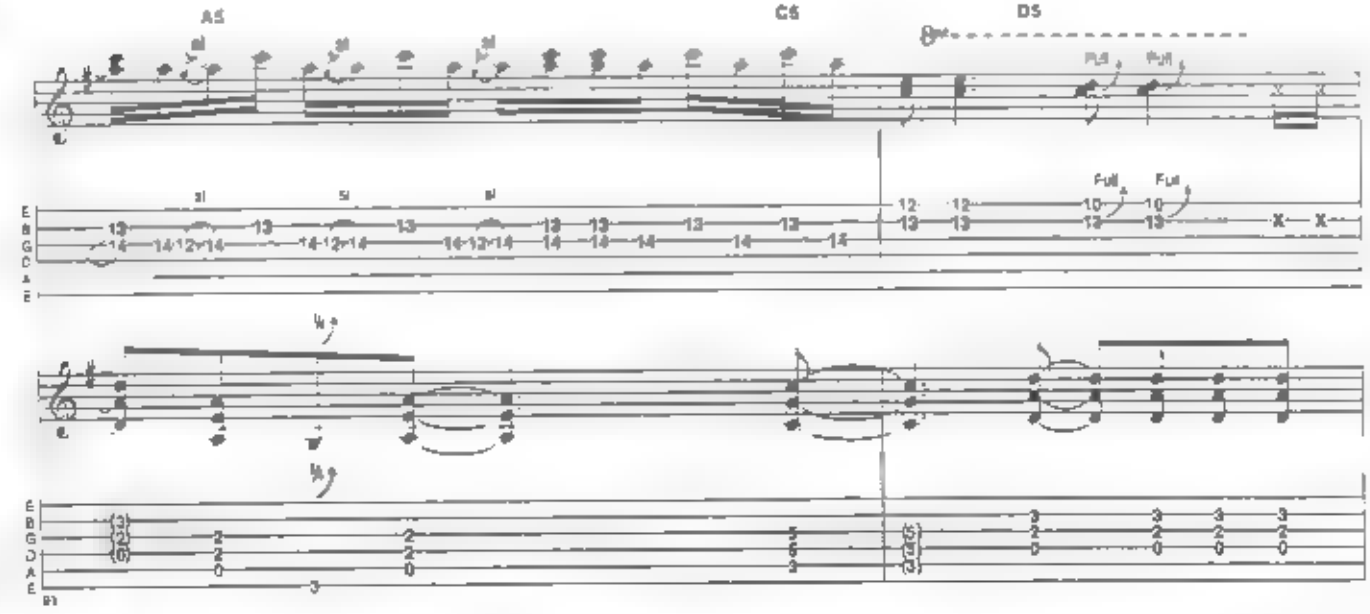

G5
D5
C5
G/B
A5
D5
bells
Gtr 2 continues sim

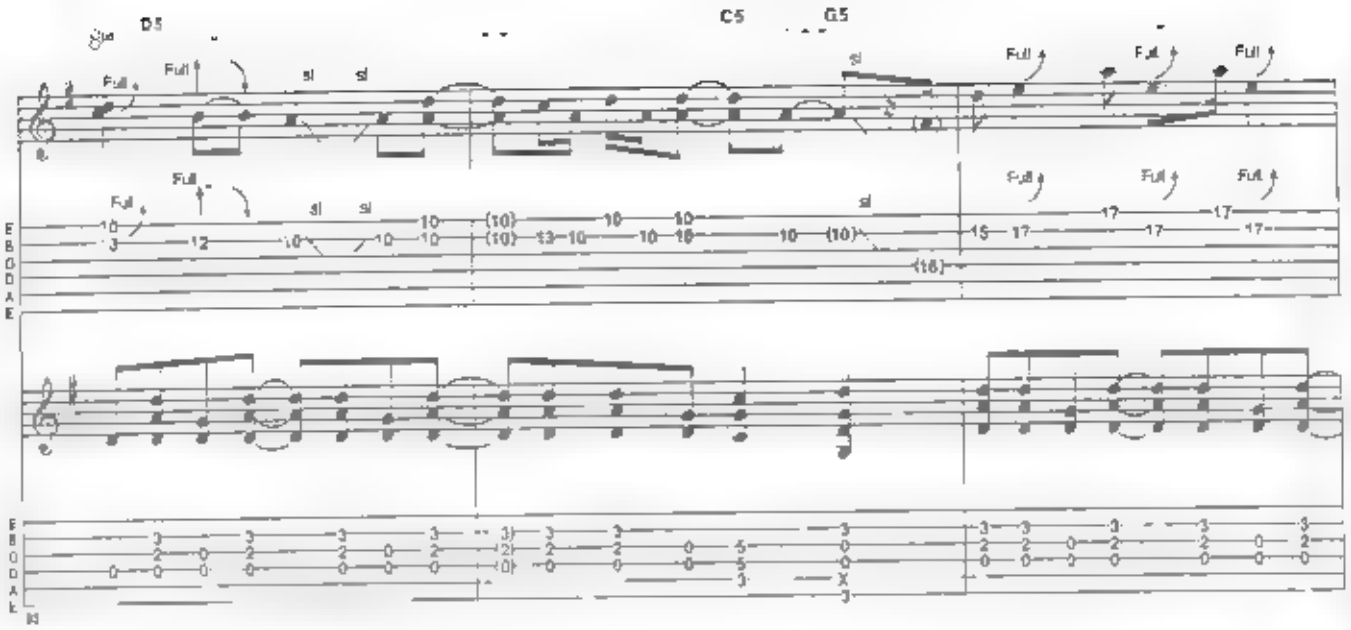

C5
G/B
A5
D5
C5
G/B
I'll give you

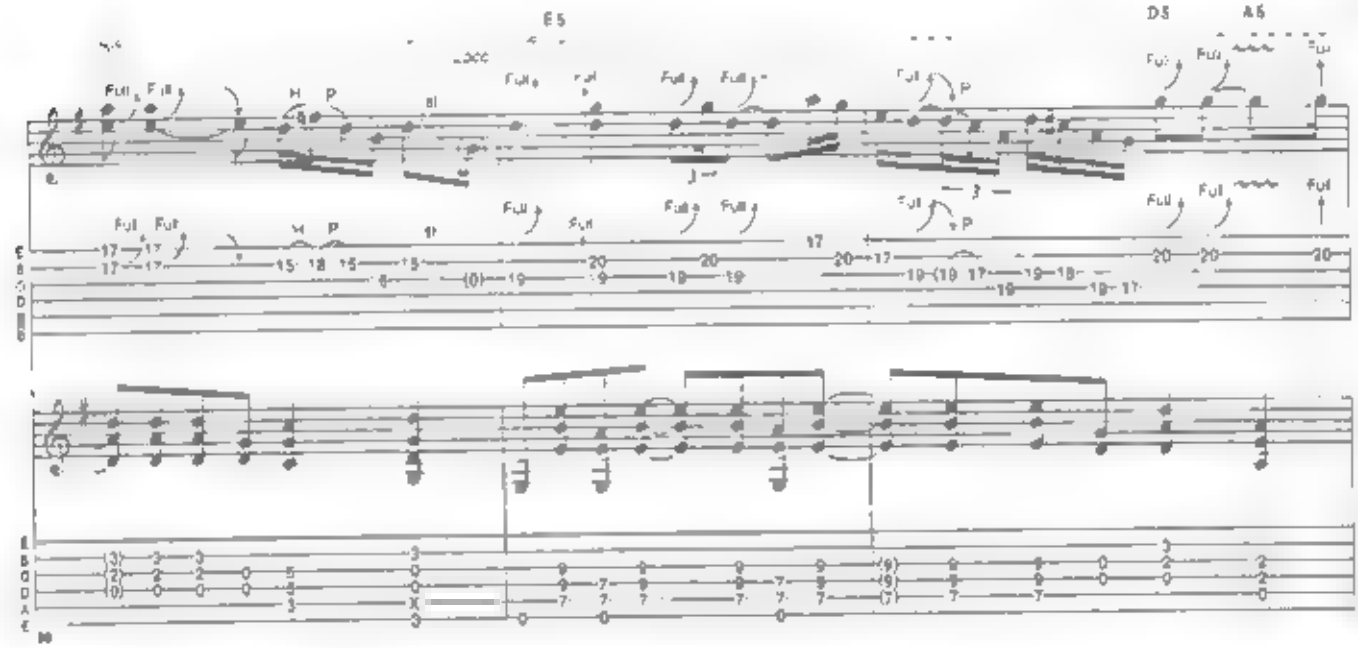

A5
P
H
pickscrape
* unison bend
* unison bend

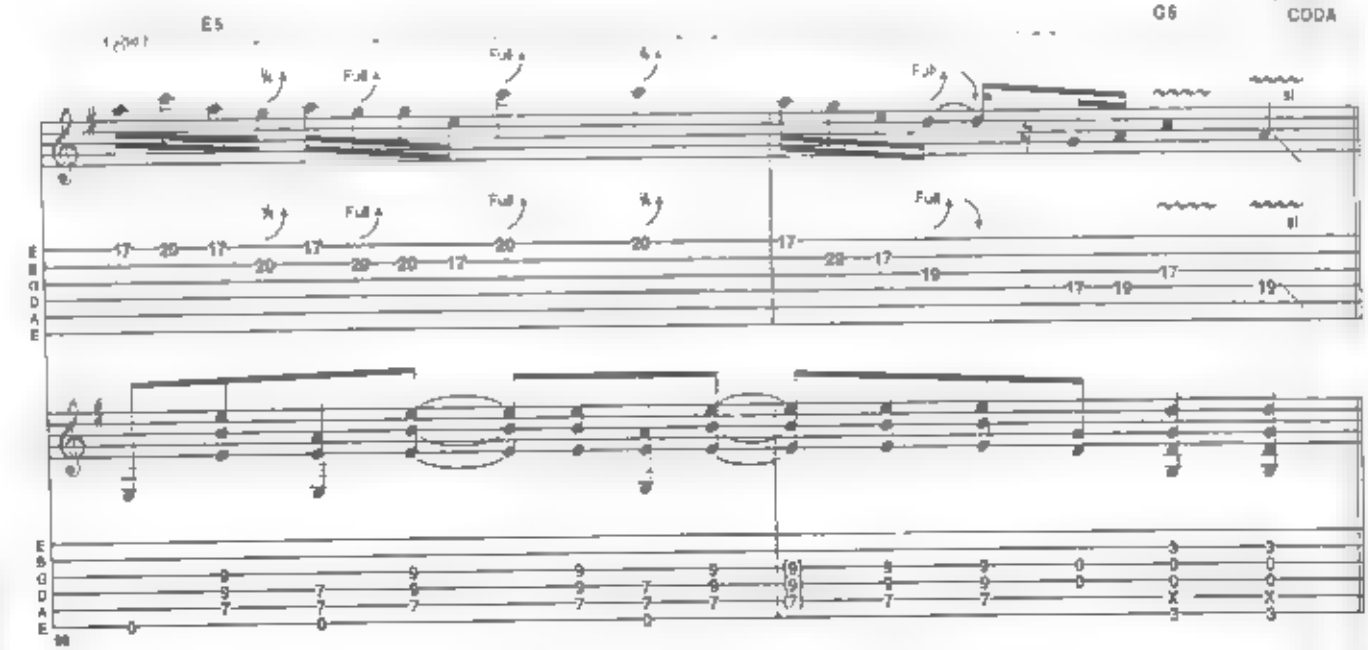

A5
C5
D5
A5
C5
H
sl
Full

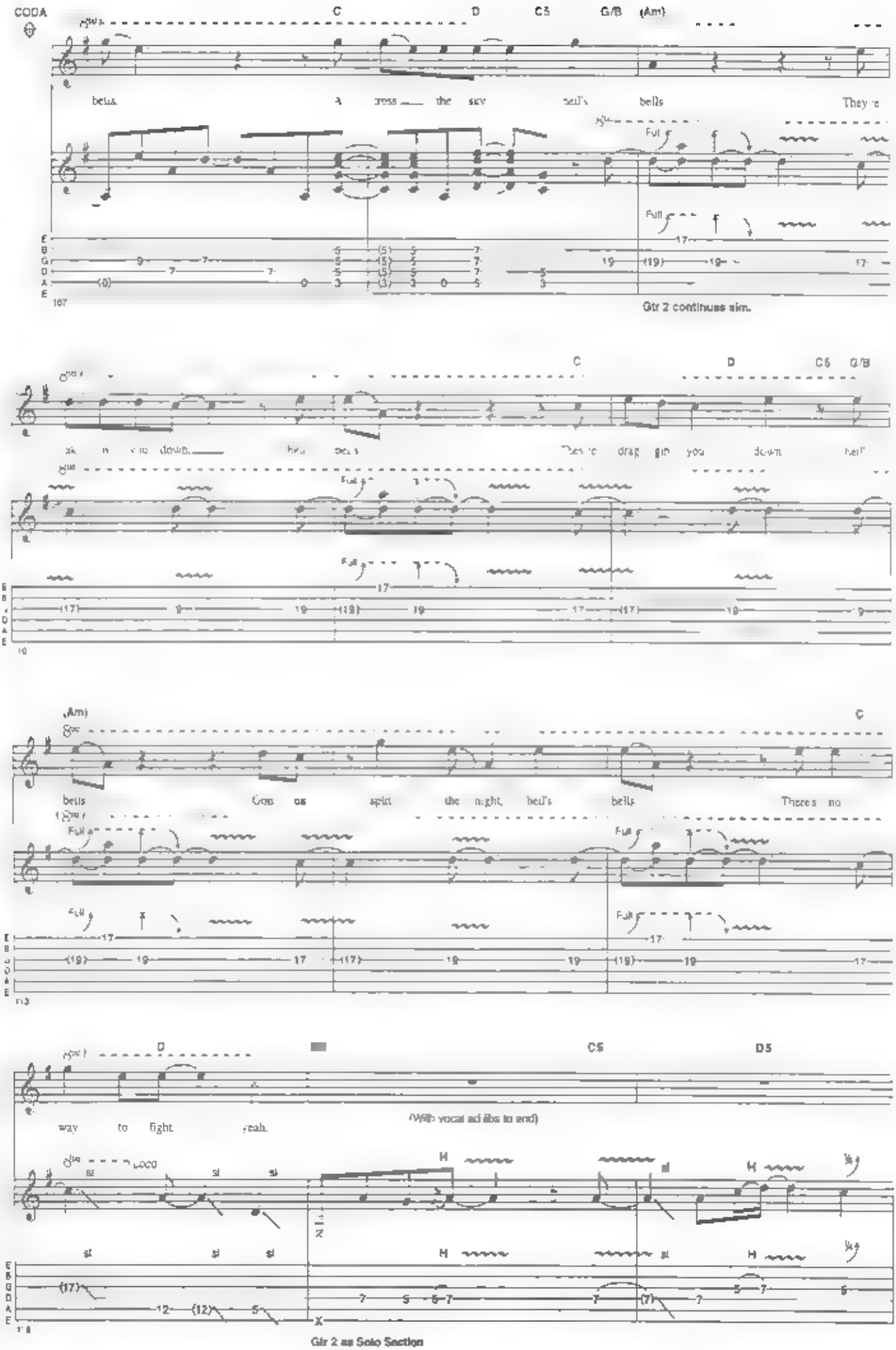

D5
A5
C5
D6
Full
P

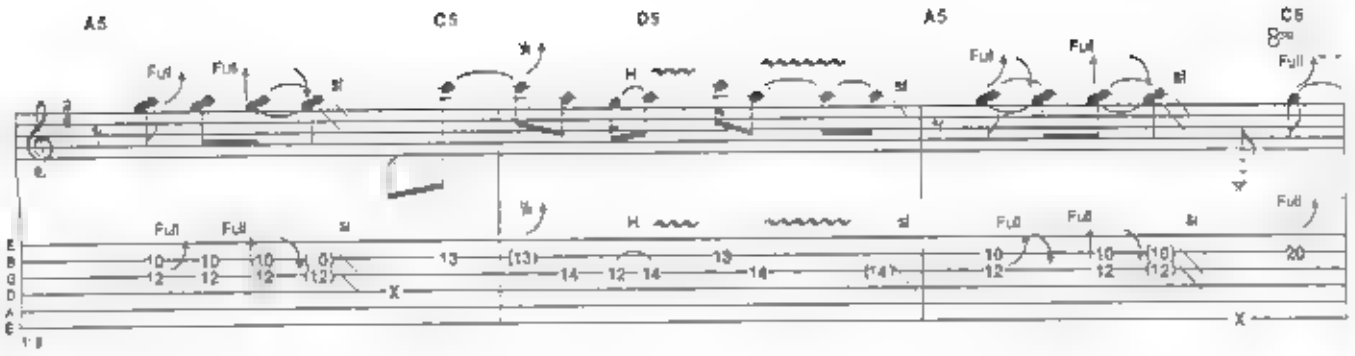

A5
C5
D5
sl
Full

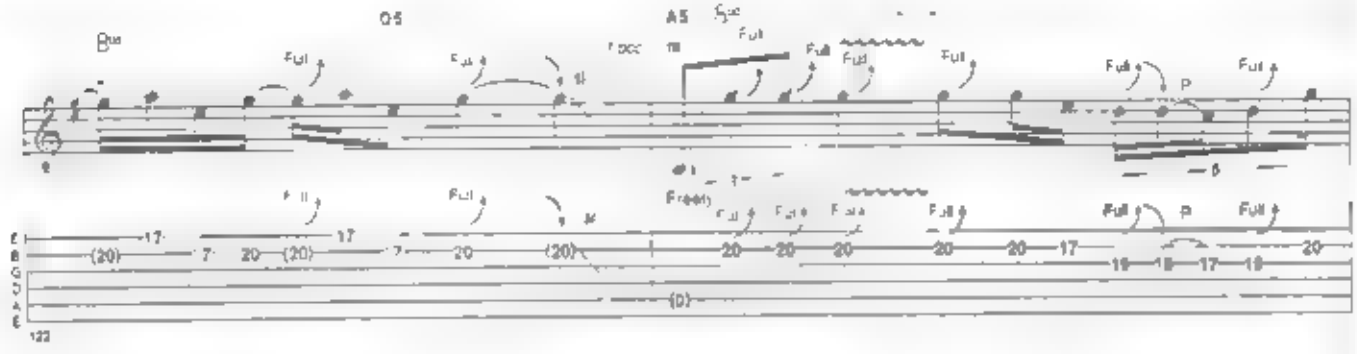

D5
C5
G5
Full
sl

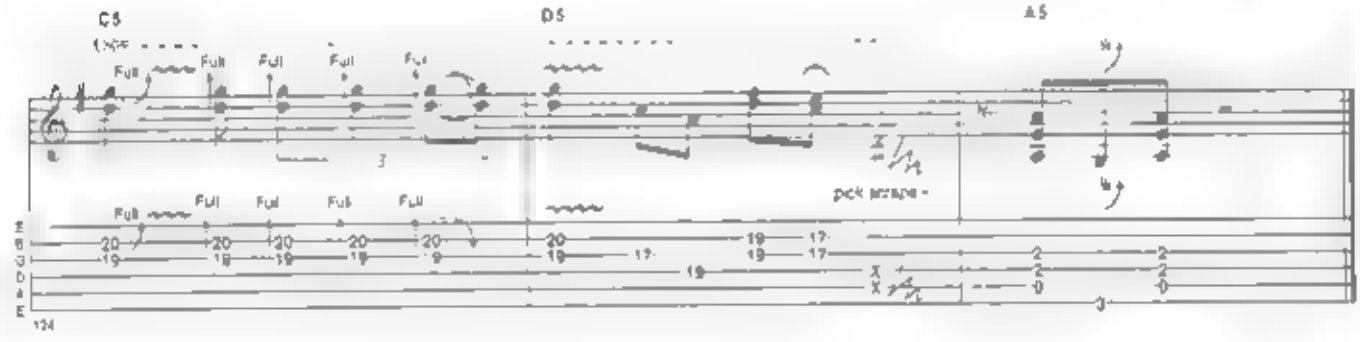

E5
D5
A5
Full
H
P


E5
G5
D. S. al
CODA
Full
sl


CODA
C
D
C5
G/B
(Am)
bells
A cross the sky
hell's bells
They're
Full
Gtr 2 continues sim.
C
D
C5
G/B
down
They're drag gin you down
hell
(Am)
C
bells
Gon na split the night, hell's bells
There's no
D
C5
D5
way to fight yeah.
(With vocal ad libs to end)
Loco
H
Gtr 2 as Solo Section

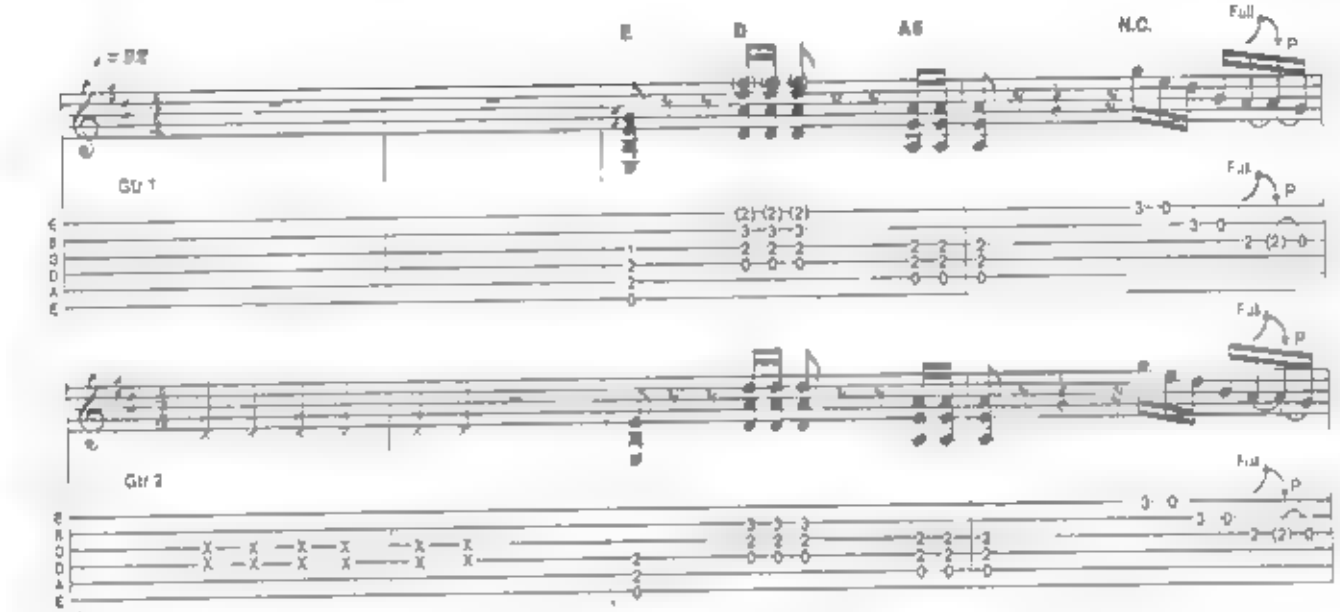

A5
C5
D5
A5
C5
Full
sl
H
X

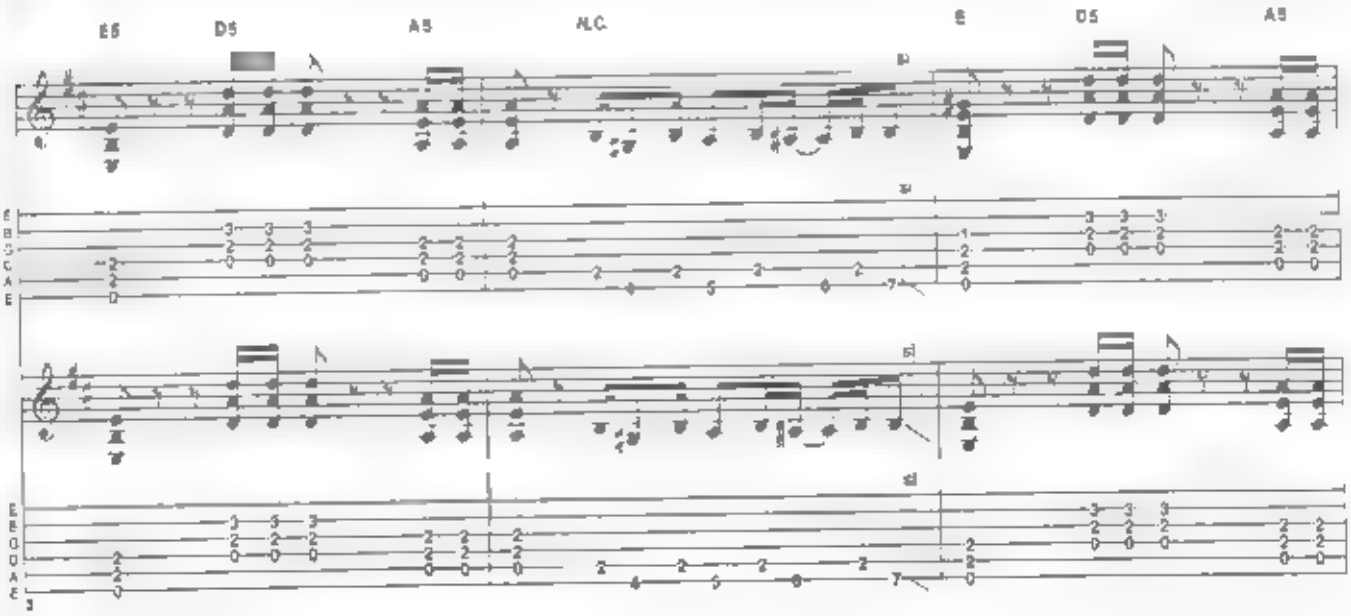

C5
A5
D5
Full
sl
P


C5
D5
A5
Full
pick scrape

Back In Black

Words & Music by Angus Young,
Malcolm Young & Brian Johnson





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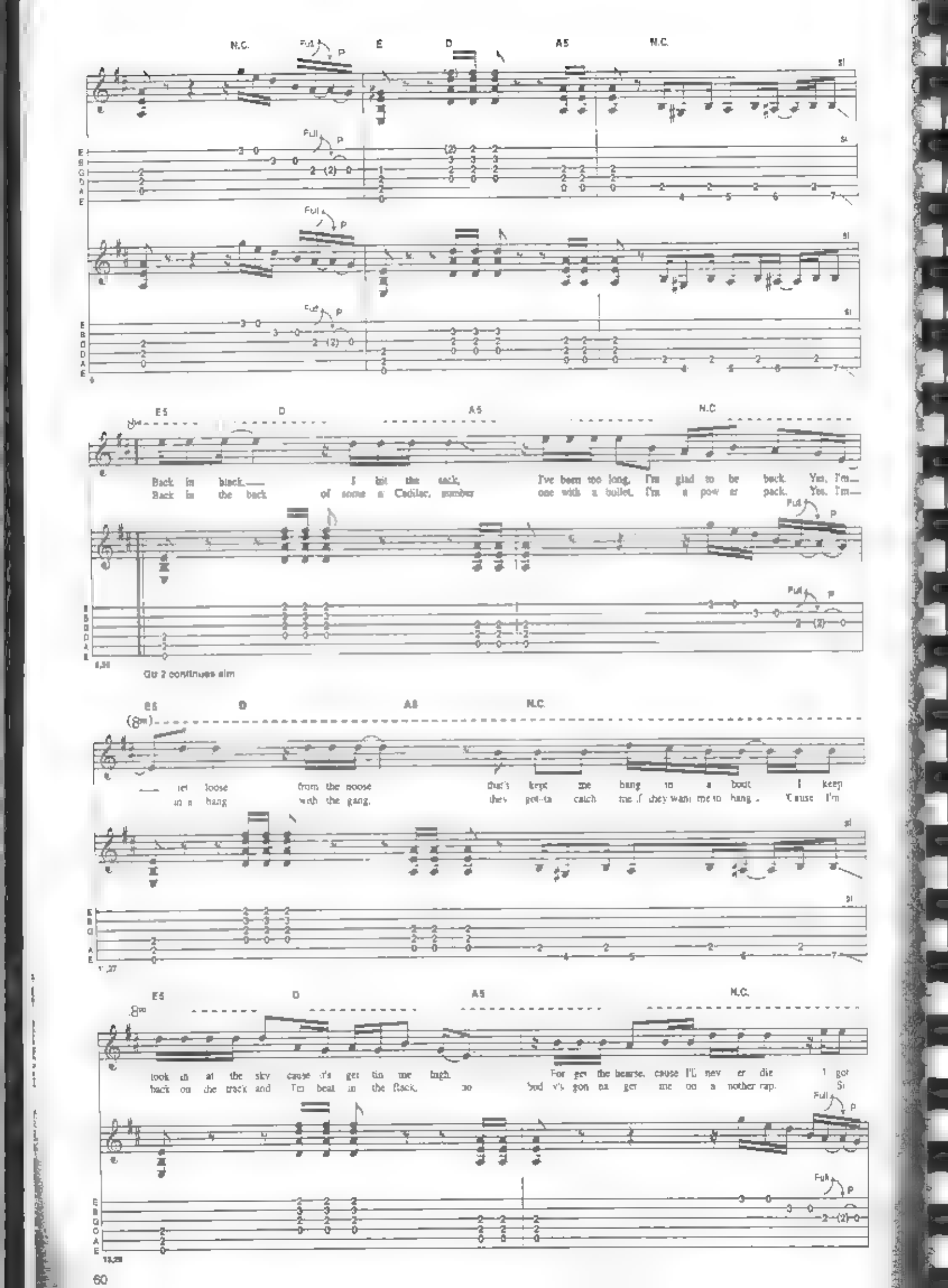
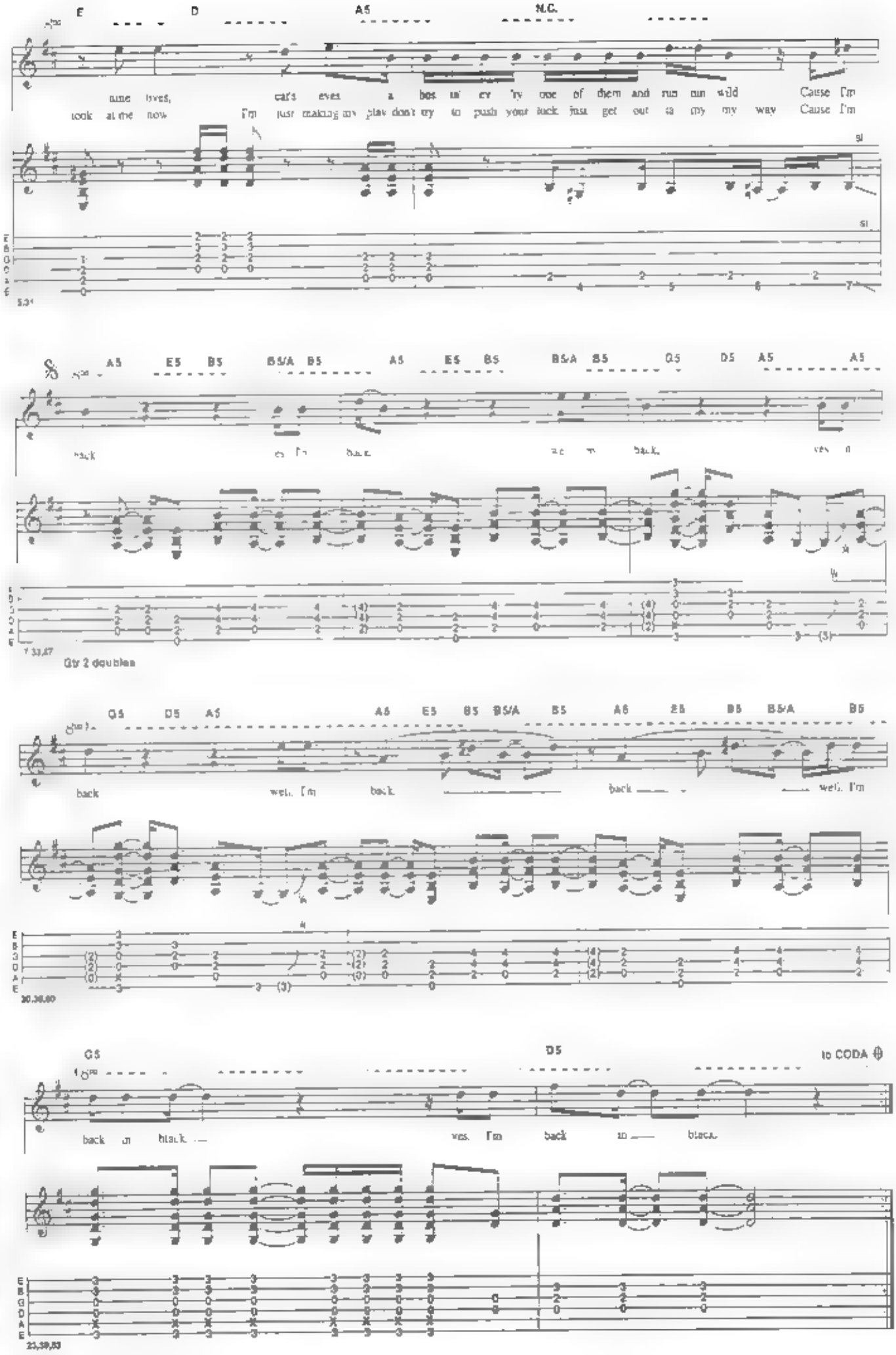
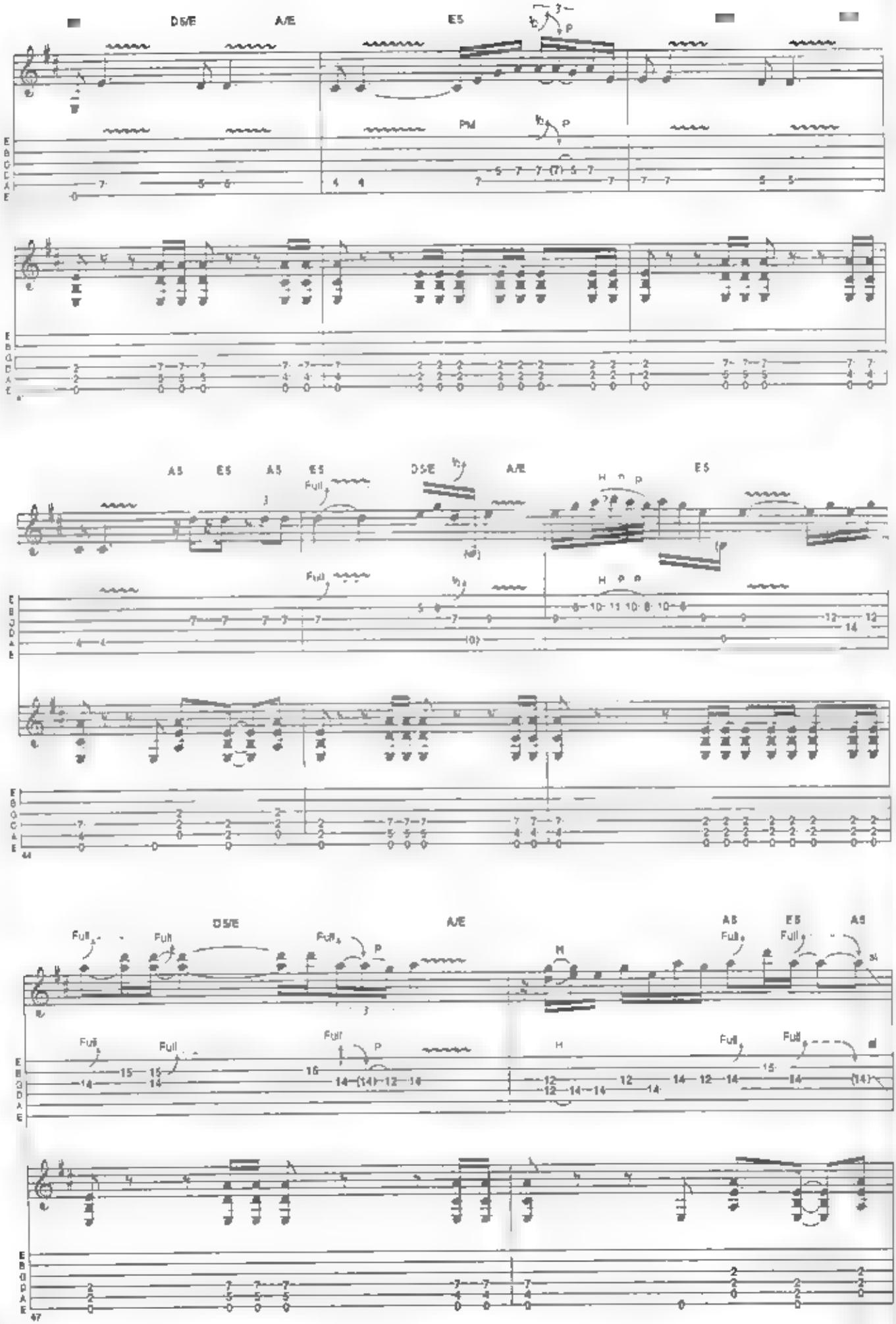
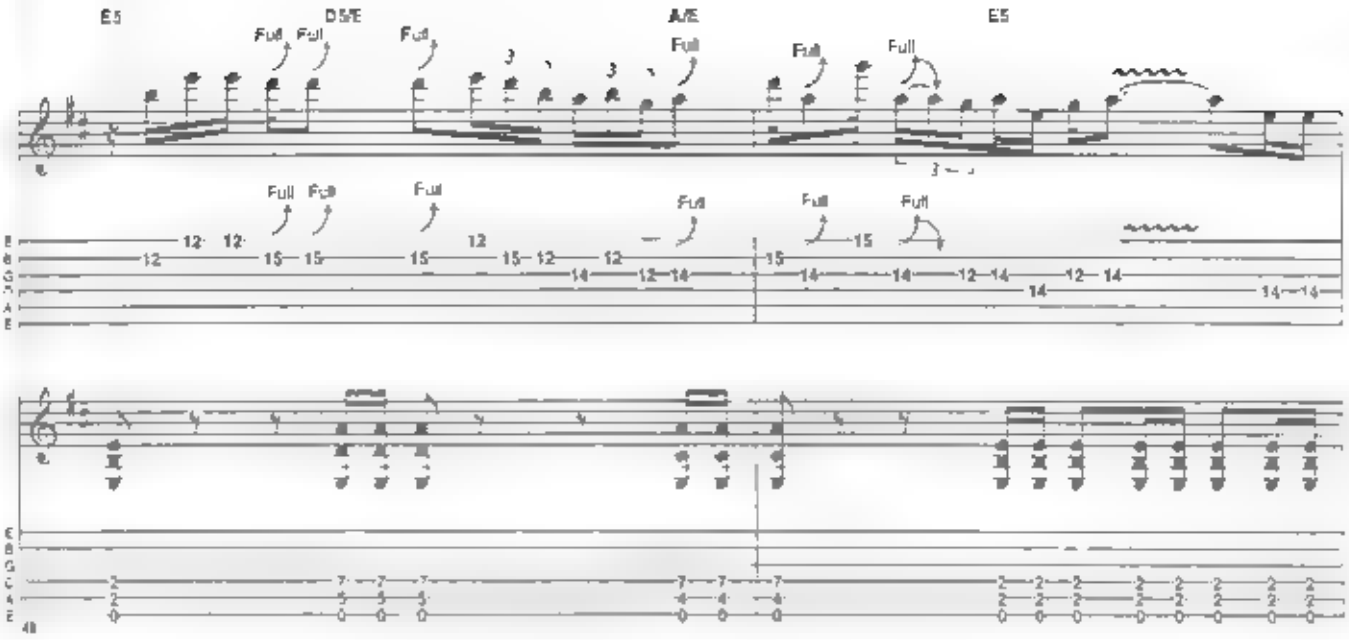
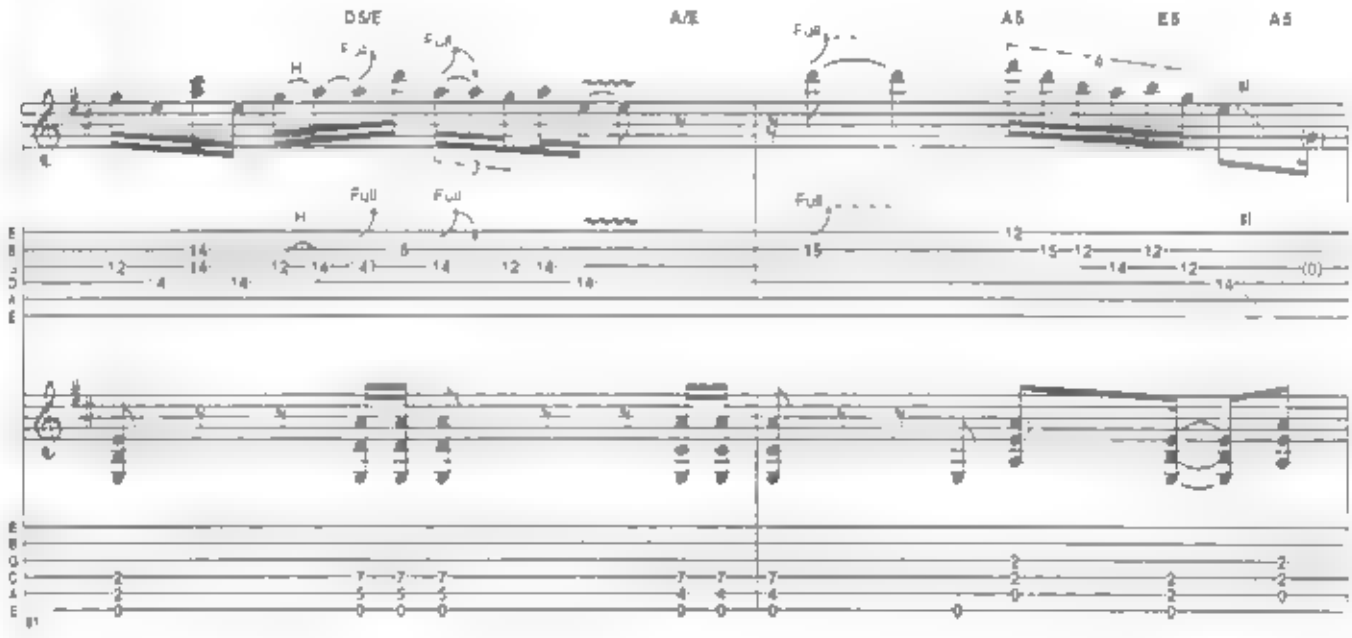
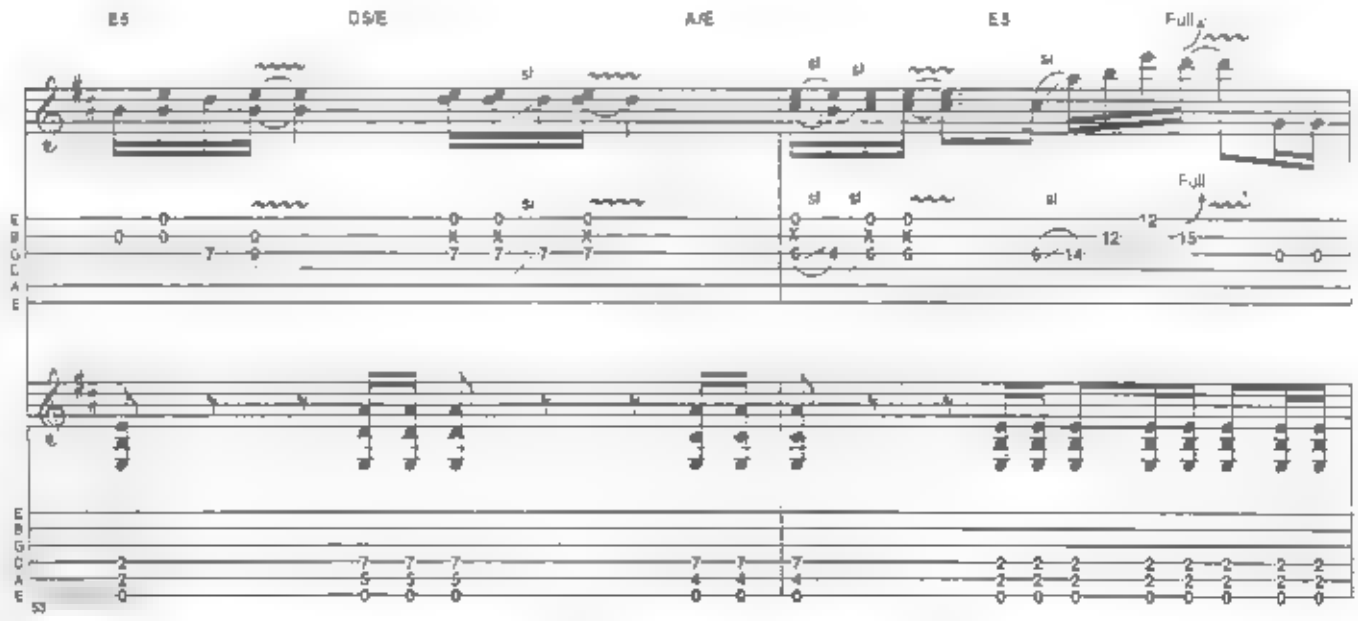

N.C.
E
D
A5
N.C.
Full
P
E5
D
A5
N.C.
Back in black. I hit the sack, I've been too long, I'm glad to be back. Yes, I'm
Back in the back of some a Cadilac, number one with a bullet, I'm a pow er pack. Yes, I'm
Gtr 2 continues aim
E5
D
A5
N.C.
let loose from the noose that's kept me hang in a bout I keep
in a hang with the gang, they got-ta catch me if they want me to hang. 'Cause I'm
E5
D
A5
N.C.
look in at the sky cause it's get tin me high. For get the hearse, cause I'll nev er die I got
back on the track and I'm beat in the flack, no bod y's gon na ger me on a nother rap. Si

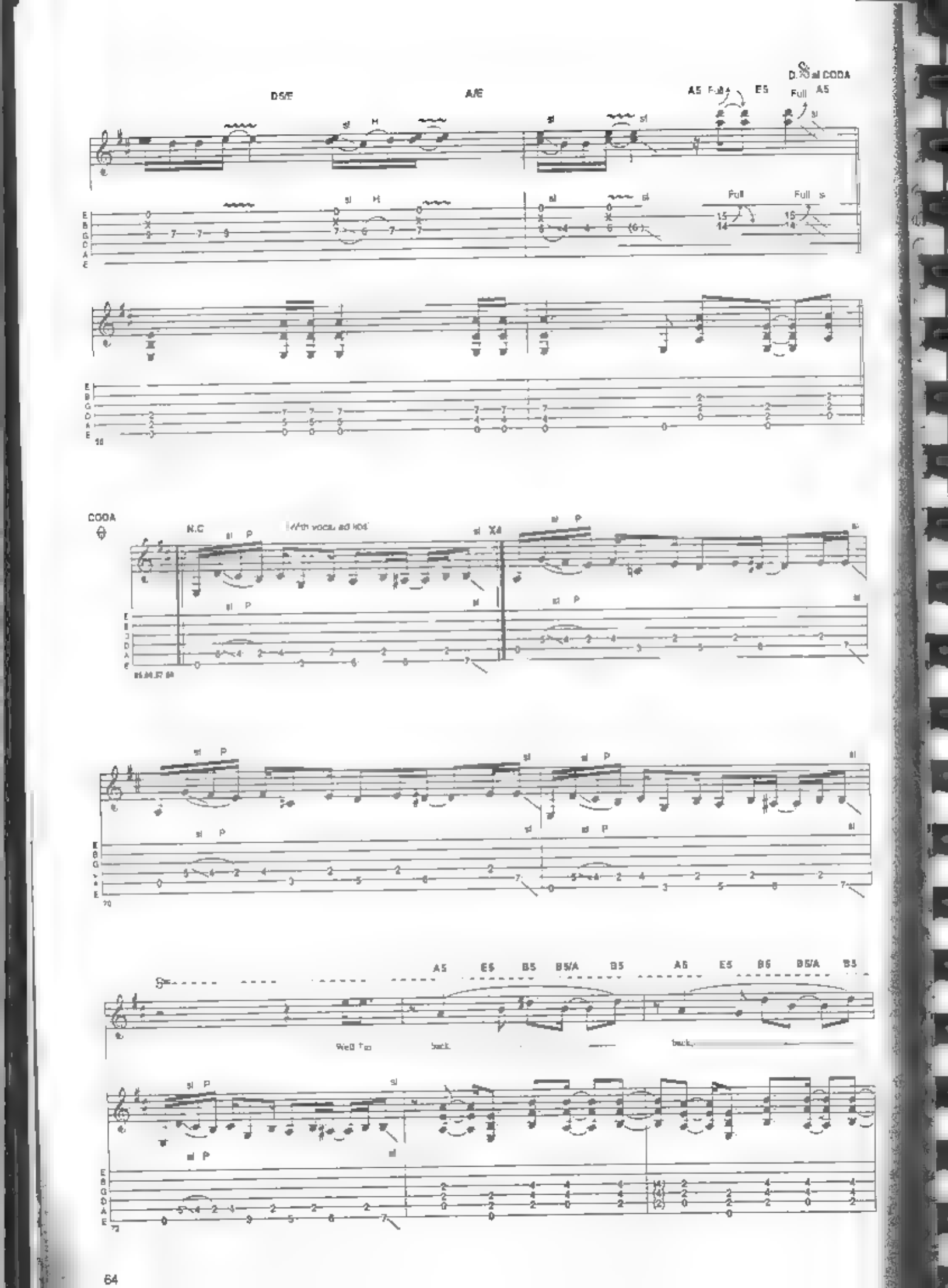

E D A5 N.C.
nine lives, cat's eyes a bos ta' ev 'ry one of them and run run wild Cause I'm
took at me now I'm just making my play don't try to push your luck just get out ta my my way Cause I'm
A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5 G5 D5 A5 A5
back
Gtr 2 doubles
G5 D5 A5 A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5
back well, I'm back back well, I'm
G5 D5 to CODA
back in black ves, I'm back in black

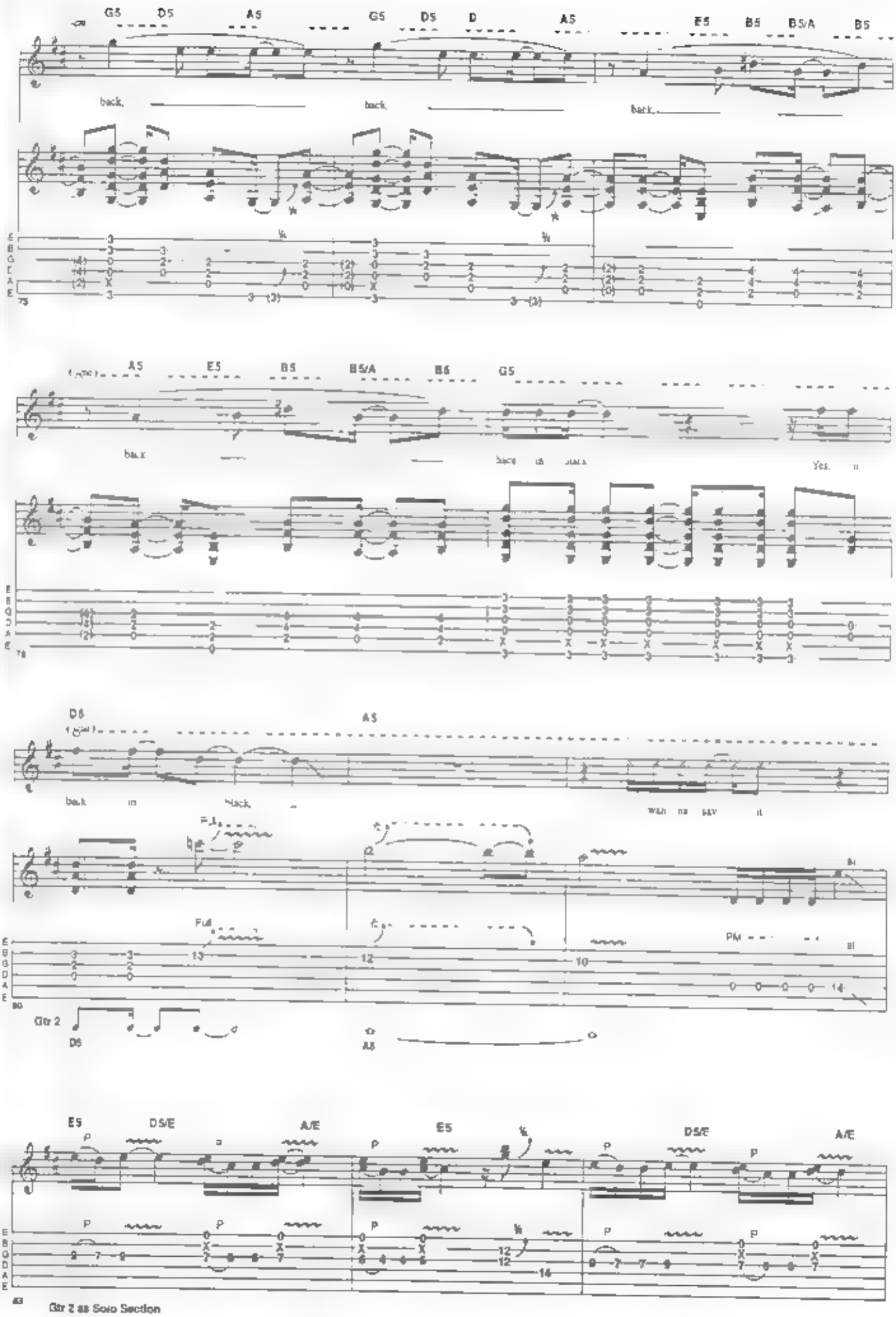

DS/E
A/E
ES
PM
AS
ES
AS
ES
DS/E
A/E
ES
Full
H
P
DS/E
A/E
AS
ES
AS
Full
H
P

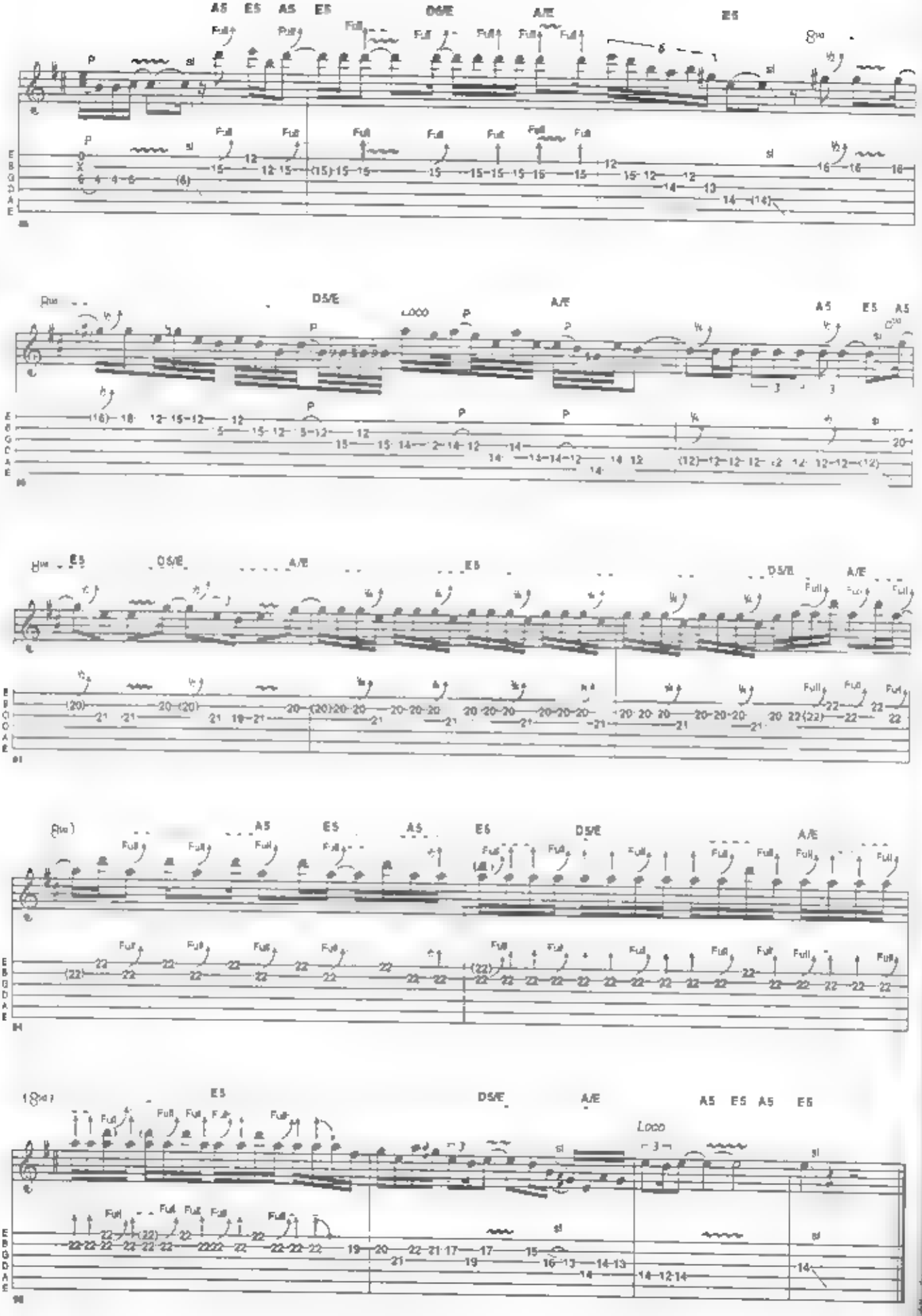

E5
D5/E
A/E
E5
Full


D5/E
A/E
A5
E5
A5
Full
H
Bl


E5
D5/E
A/E
E5
Full
Sl
Bl

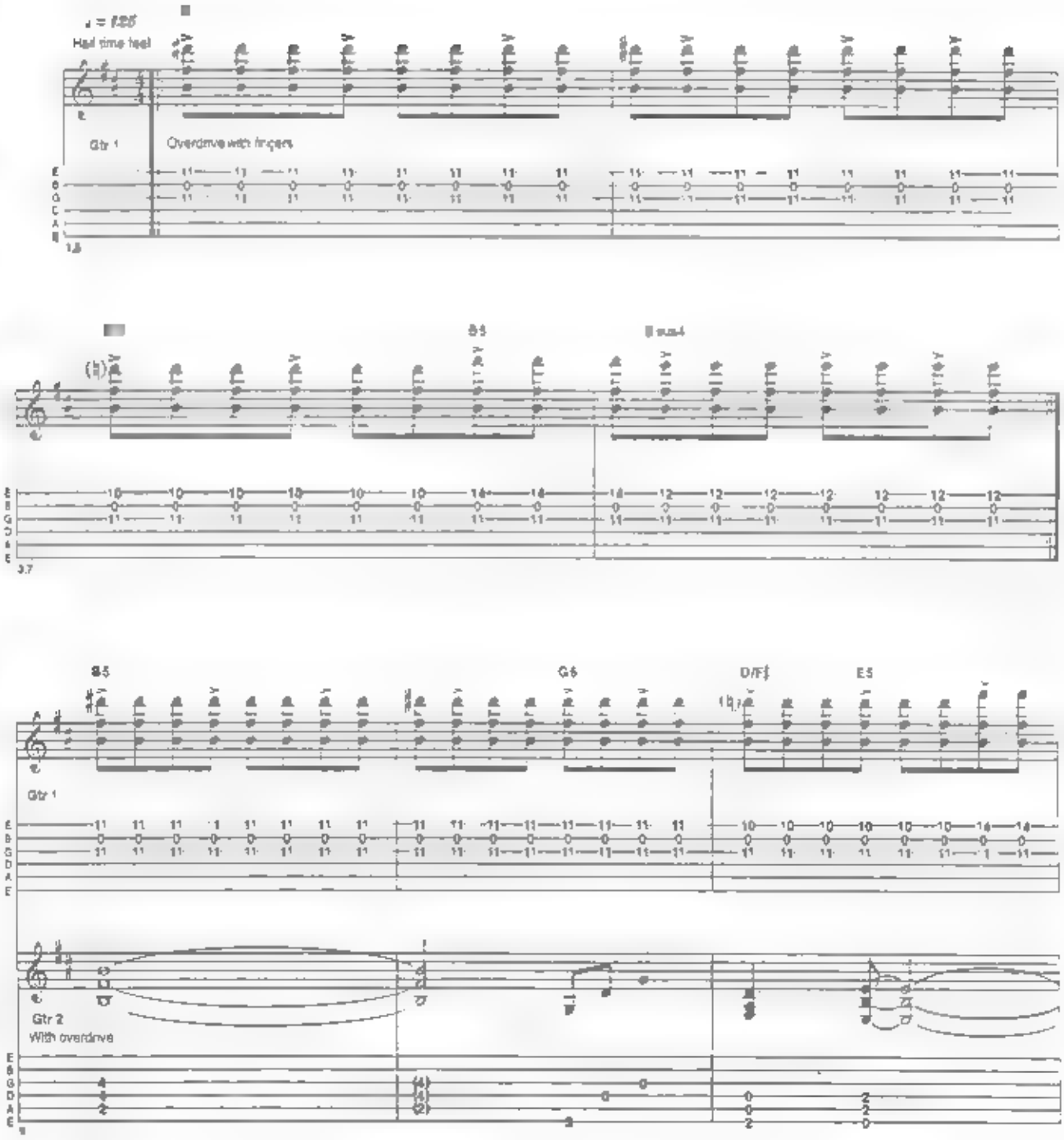

D5/E
A/E
A5
E5
D.S. al CODA
Full
CODA
N.C
With vocal ad libs
A5
E5
B5
B5/A
Well I'm
back
back


G5 D5 A5 G5 D5 D A5 E5 B5 B5/A B5
back, back, back,
A5 E5 B5 B5/A B5 G5
back
Yes,
D5 A5
back in black
Full
PM
Gtr 2
D5
A5
E5 D5/E A/E E5 D5/E A/E
Gtr 2 as Solo Section


A5 E5 A5 E5 D5/E A/E E5
Full
D5/E
Loco
A/E
A5 E5 A5
E5 D5/E A/E E5 D5/E A/E
A5 E5 A5 E5 D5/E A/E
E5 D5/E A/E A5 E5 A5 E5
Loco

For Those About To Rock
(We Salute You)

Words & Music by Angus Young,
Malcolm Young & Brian Johnson



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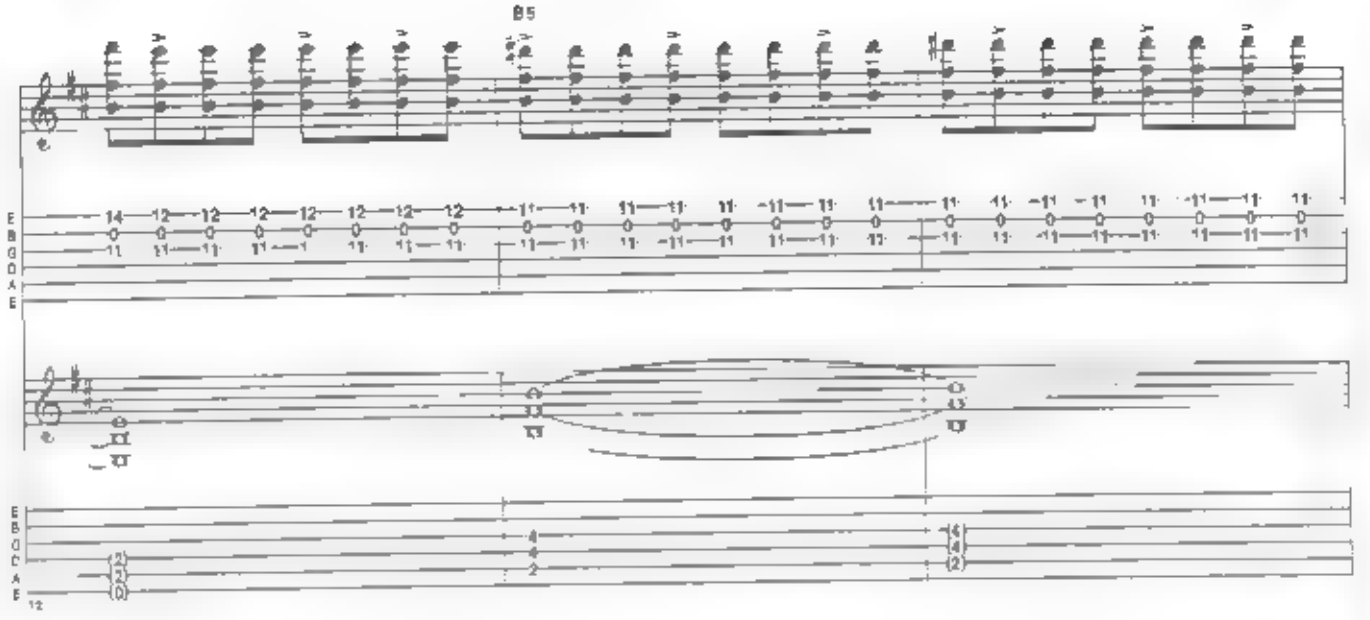
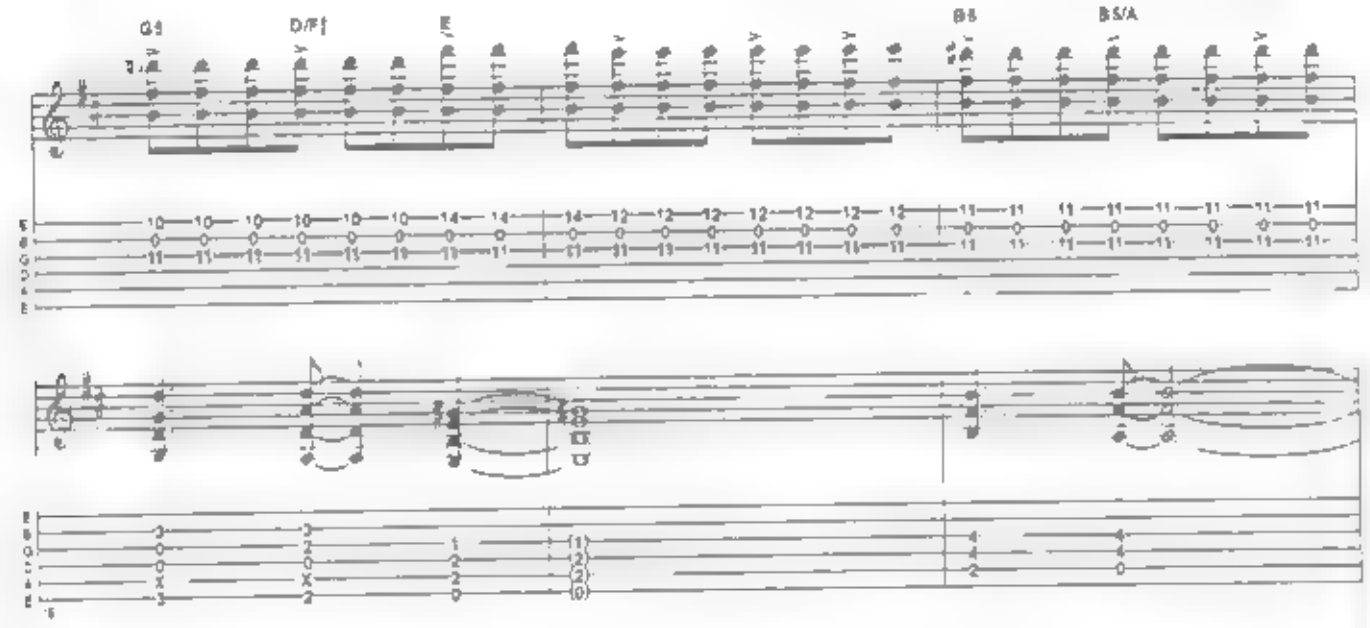
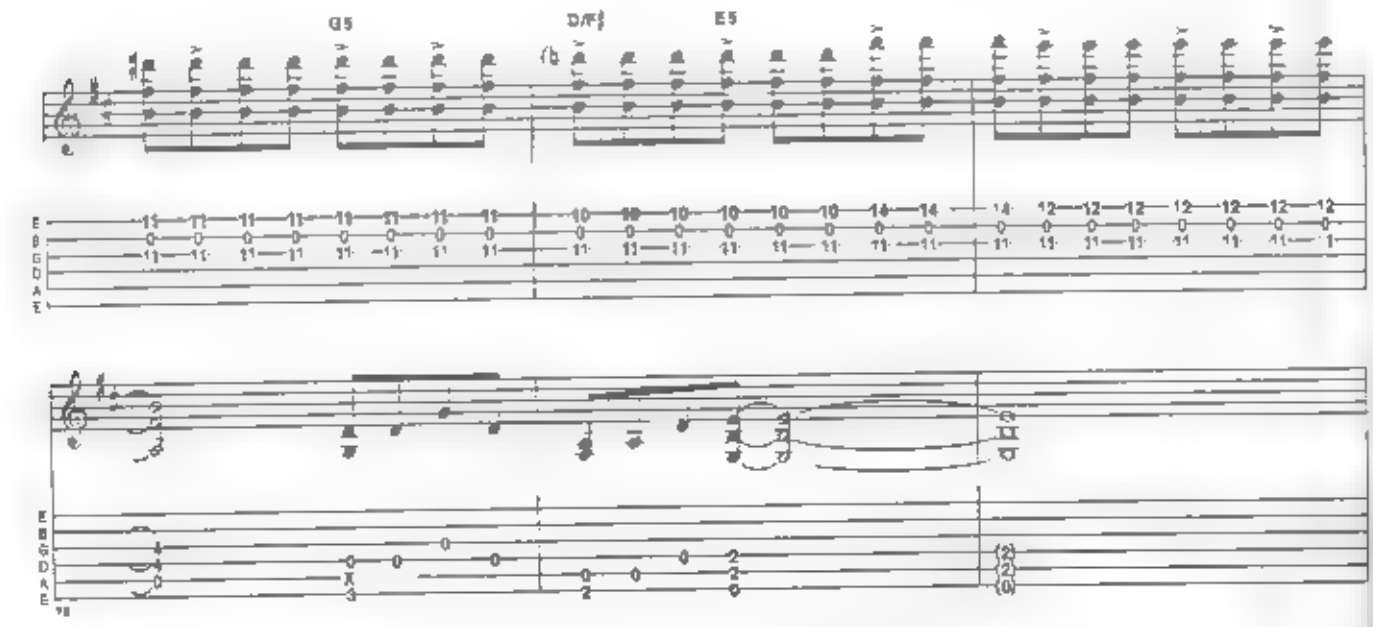
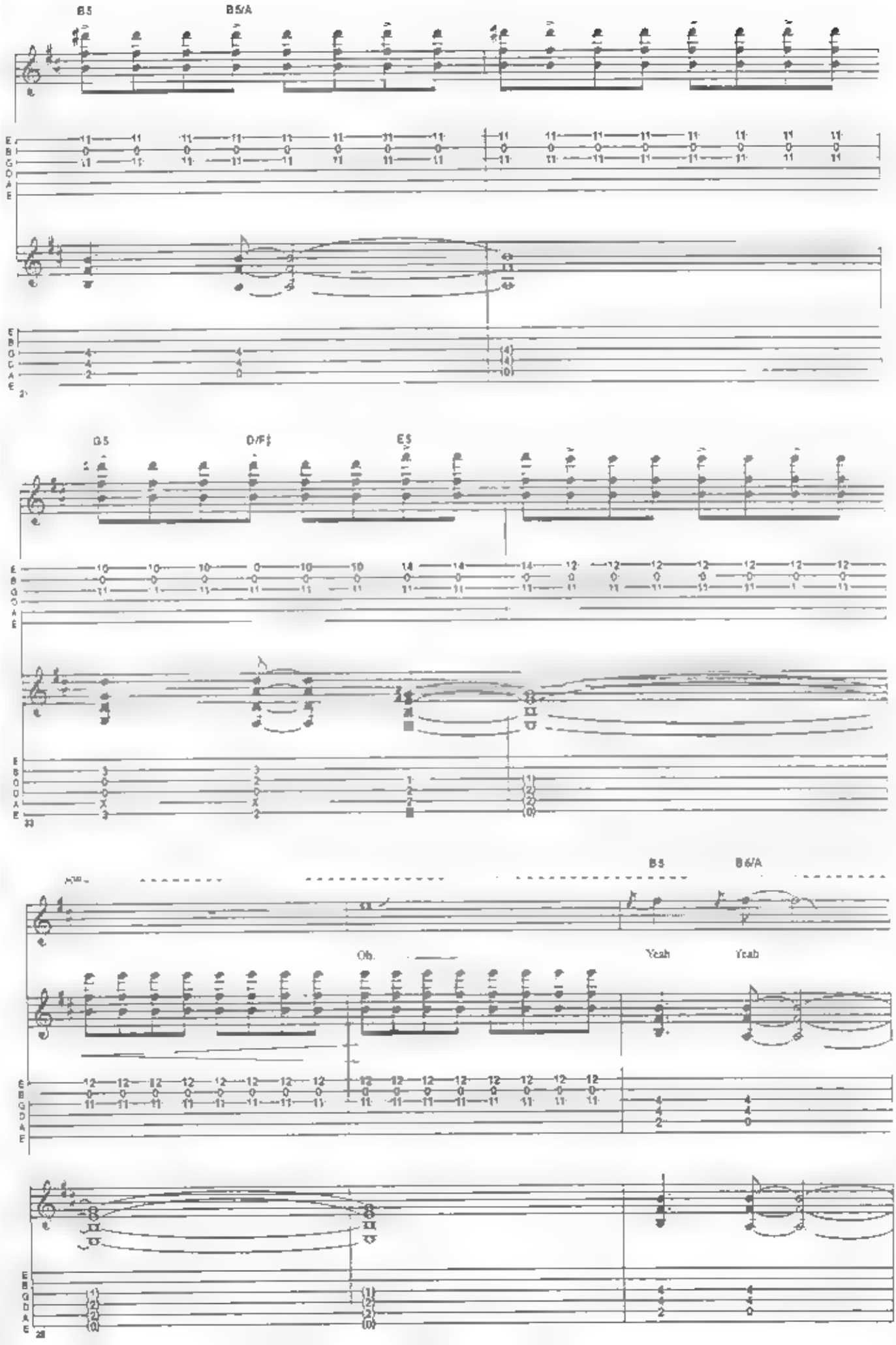
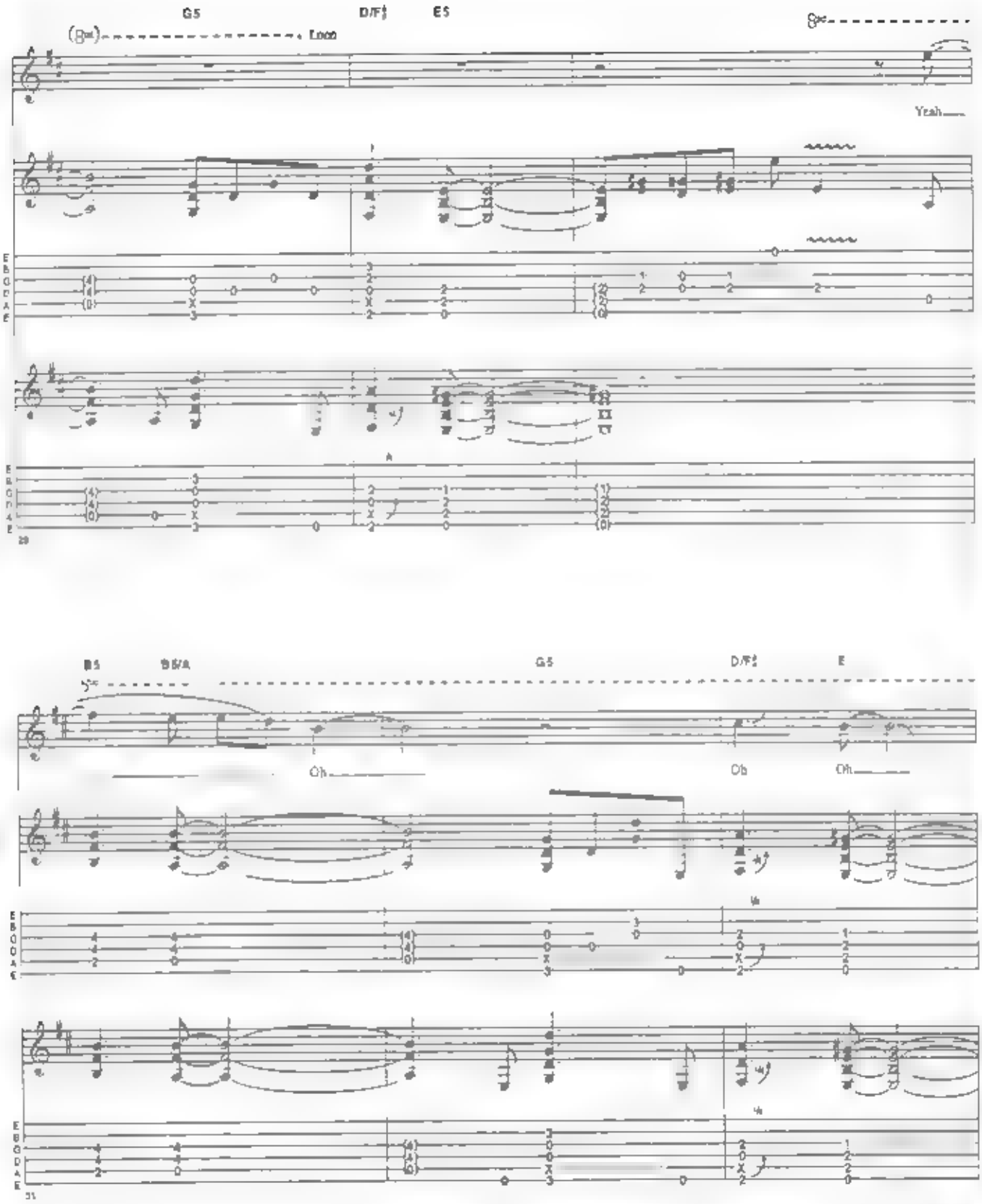
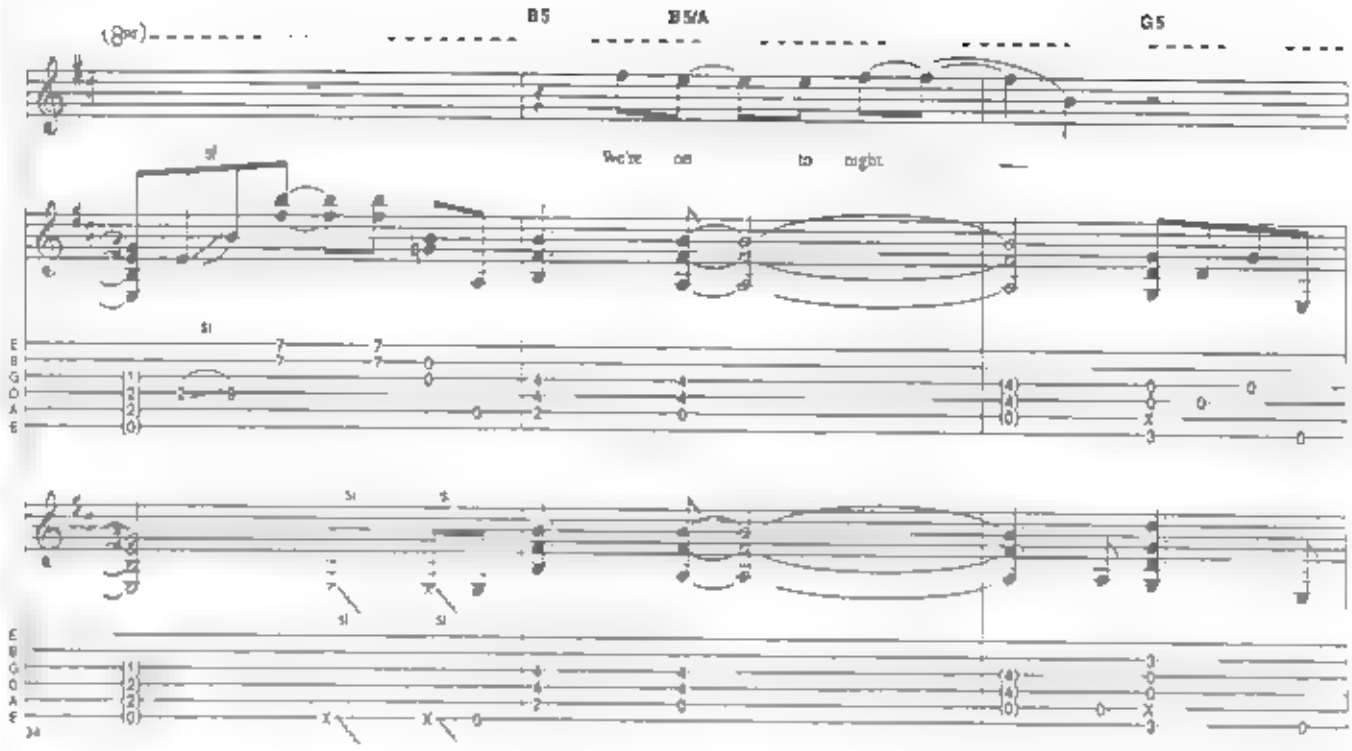

B5

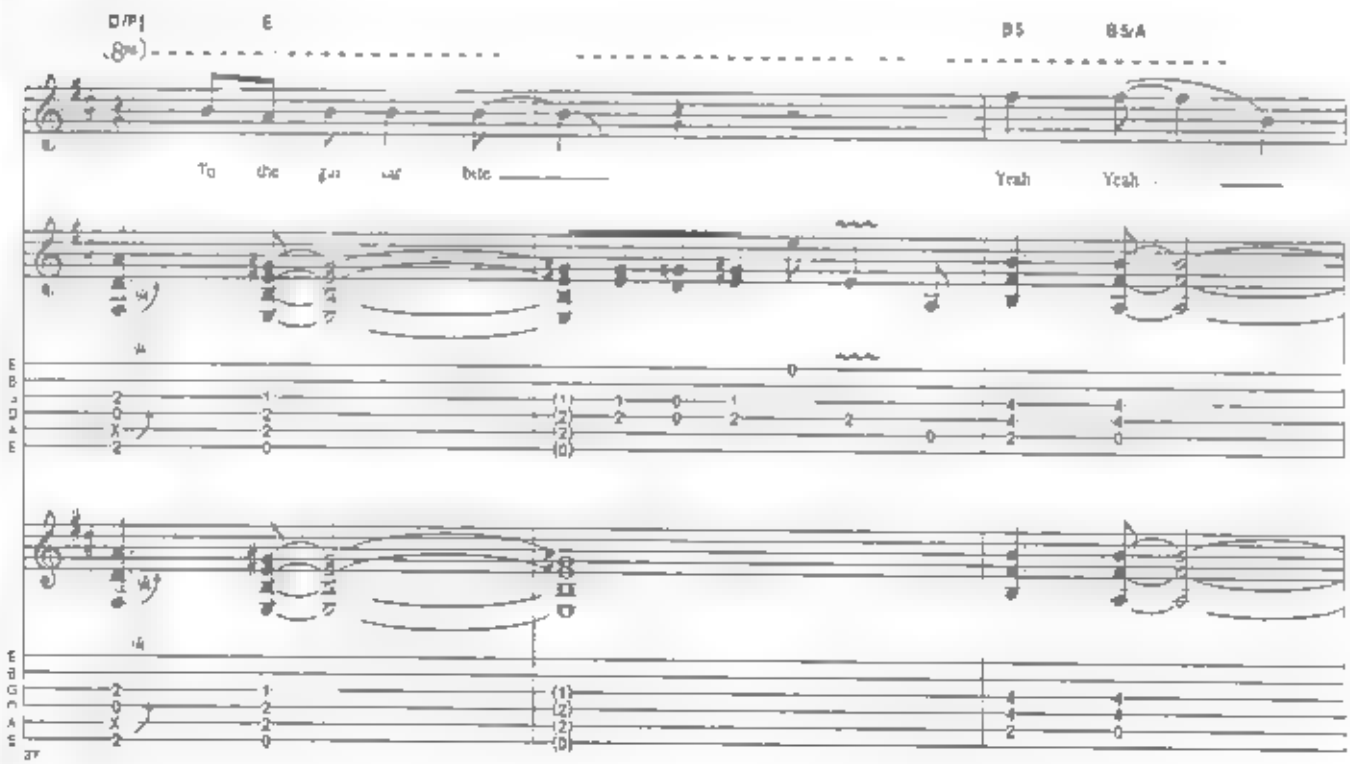

G5
D/F♯
E
B5
B5/A

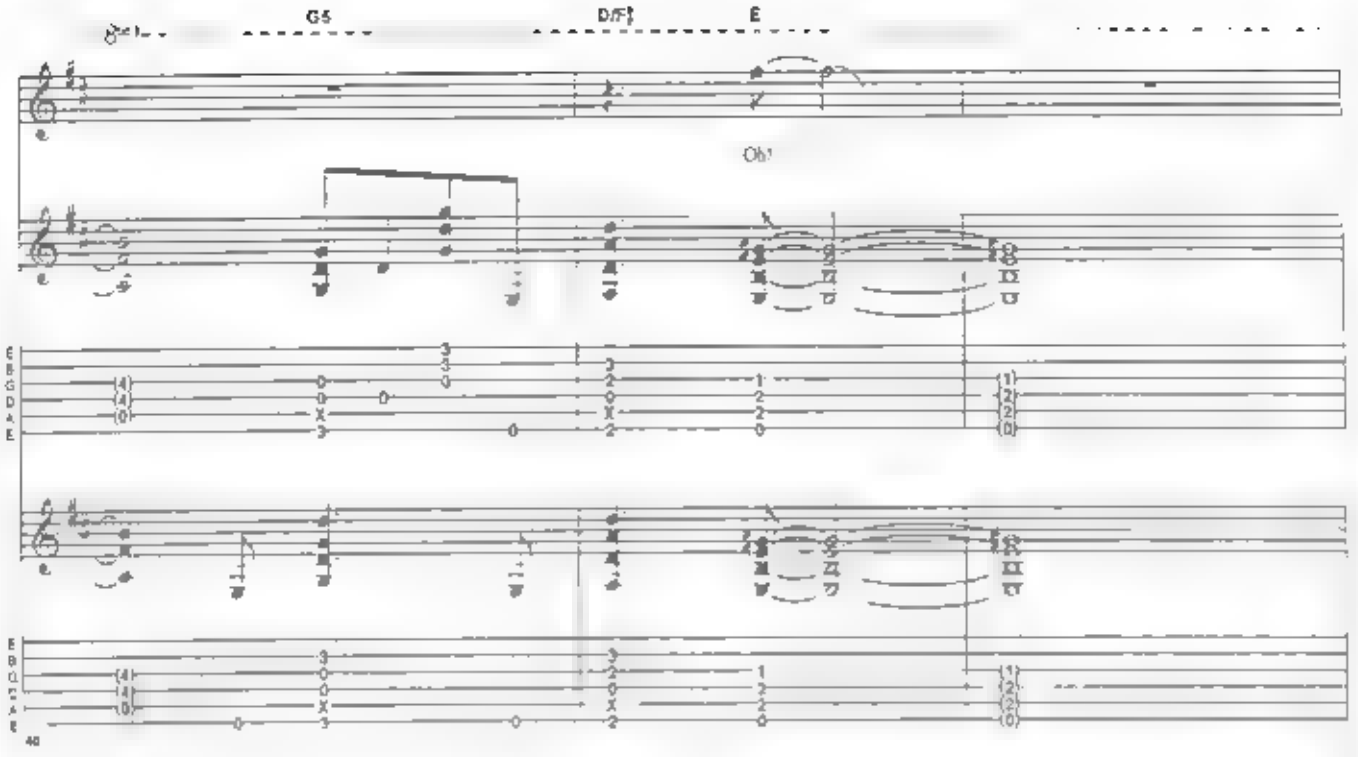

G5
D/F♯
E5

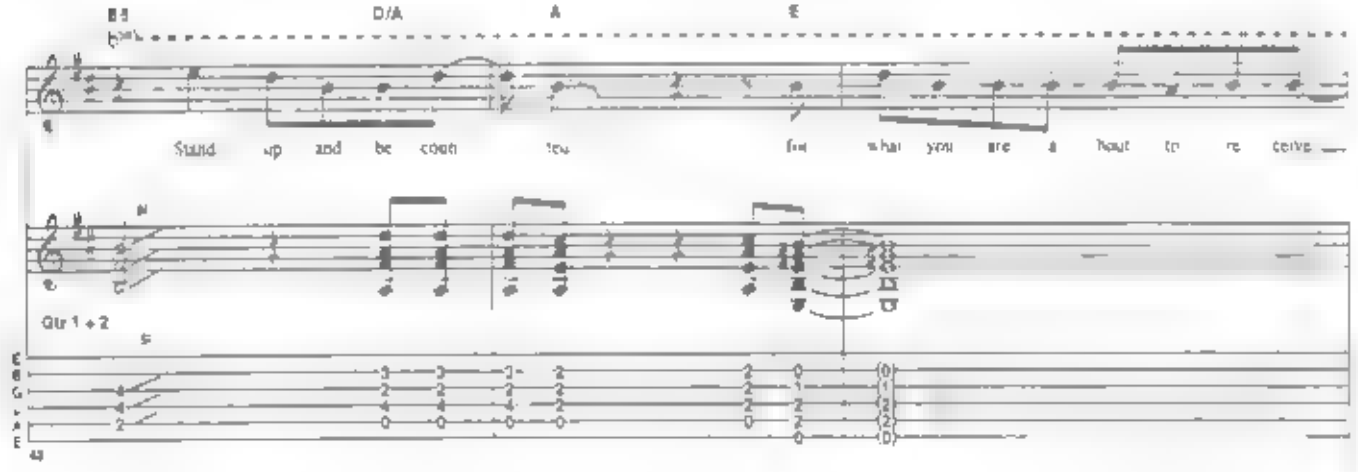

B5
B5/A
G5
D/F♯
E5
B5
B5/A
Oh.
Yeah
Yeah

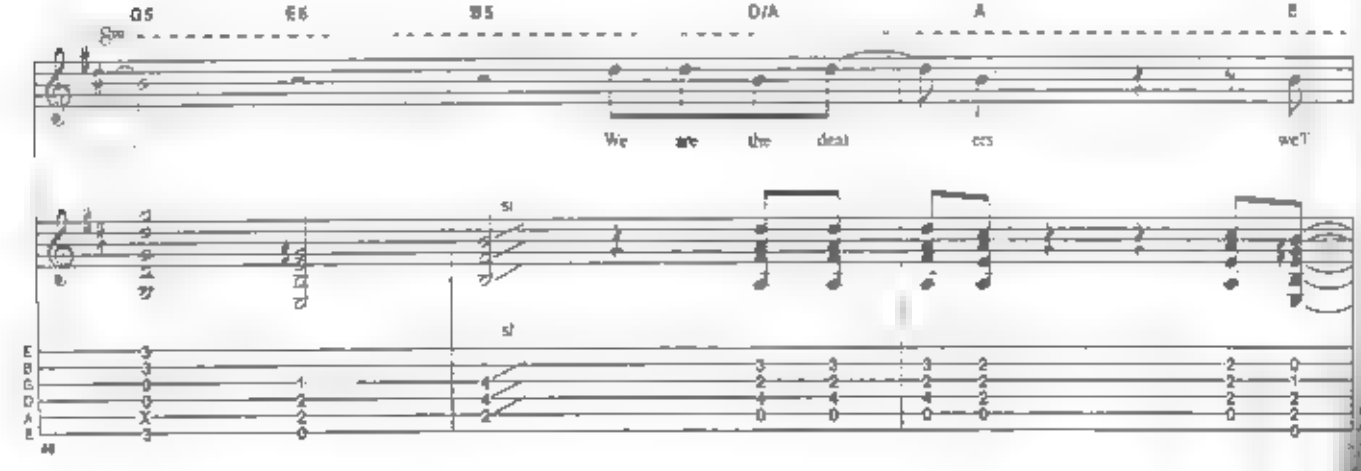

G5
D/F♯
E5
Loco
Yeah
B5
B5/A
G5
D/F♯
E
Oh
Oh
Oh

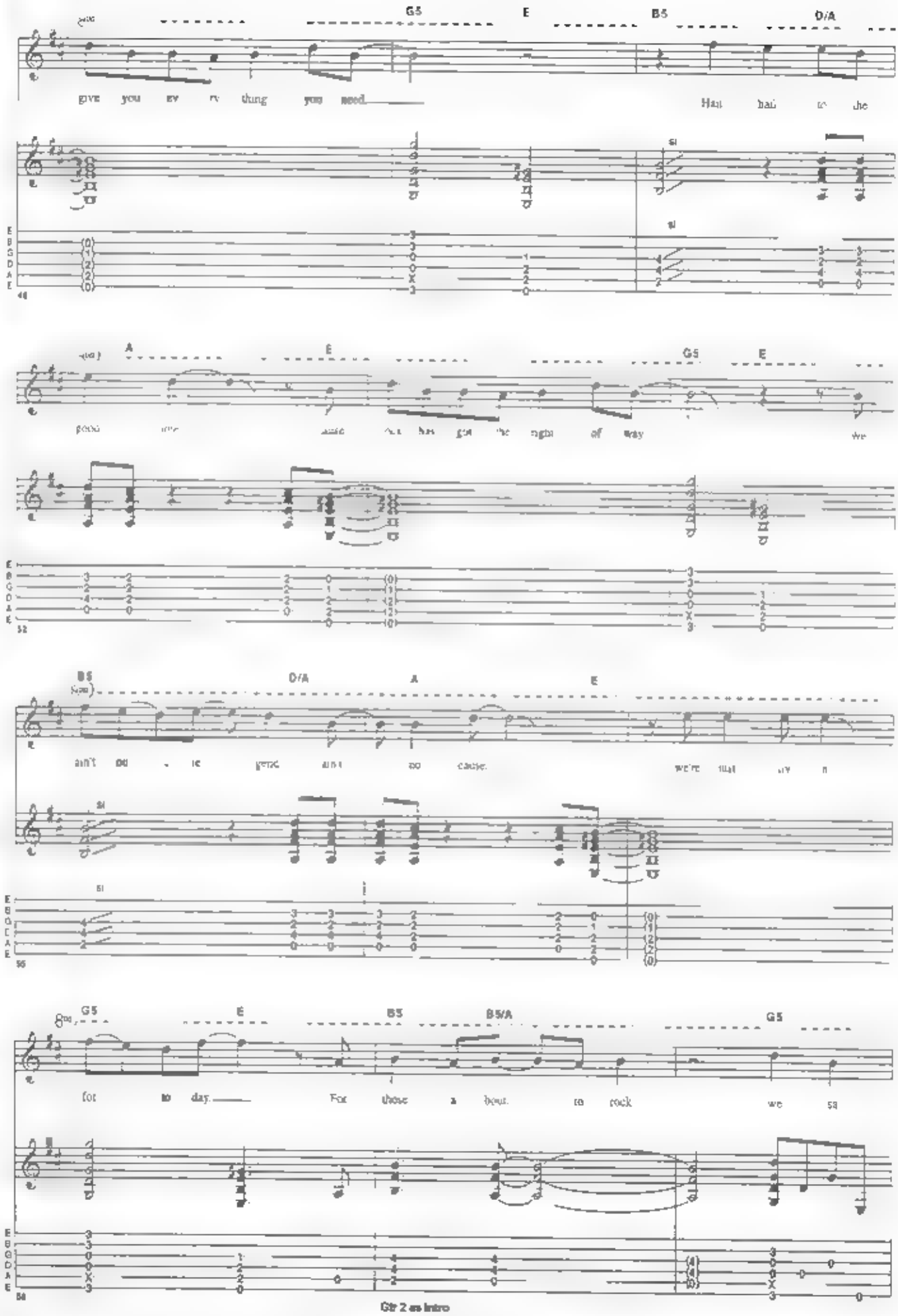

B5
B5/A
G5
We're on to night

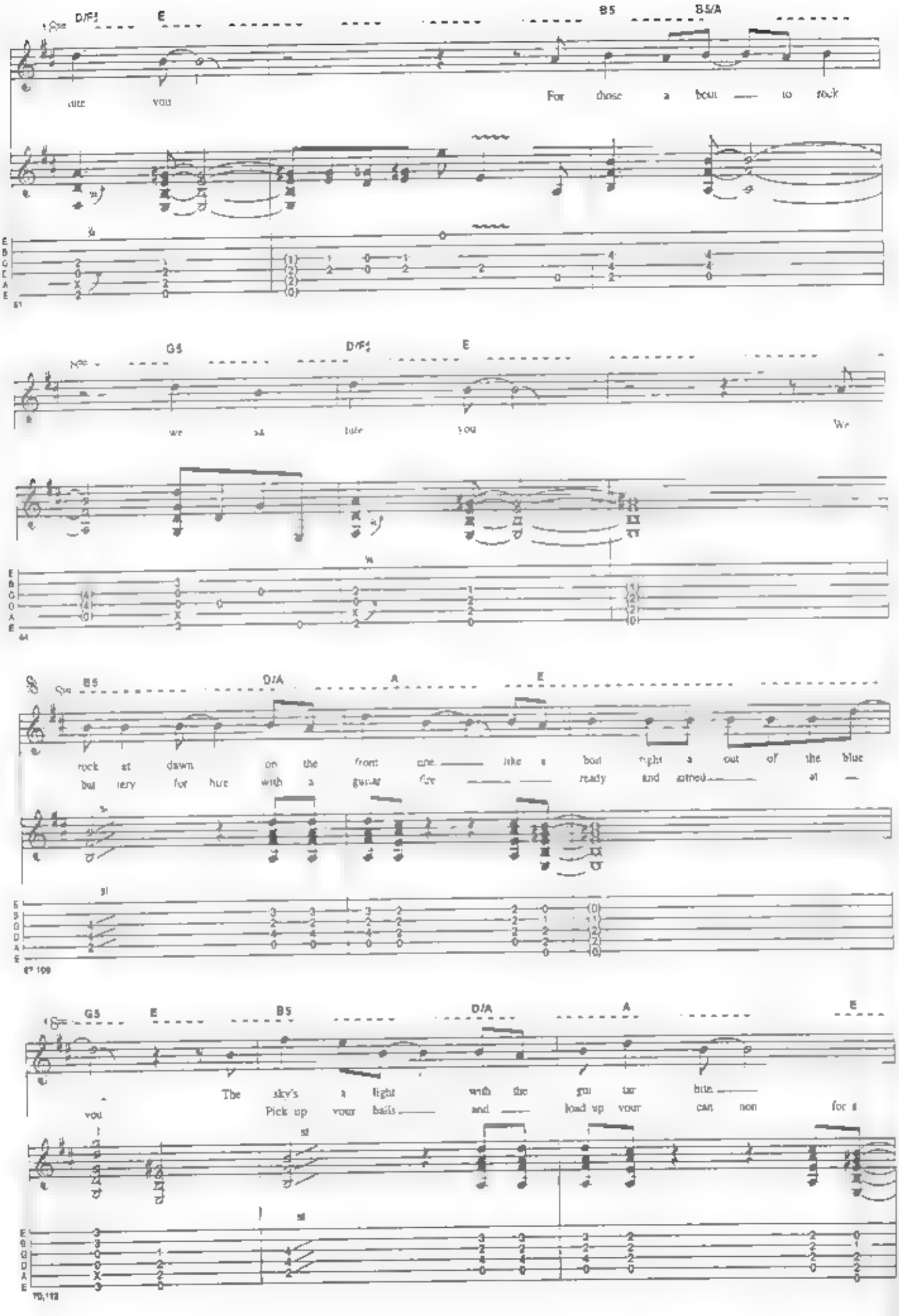

D/F♯
E
B5
B5/A
To the gui tar bite
Yeah Yeah

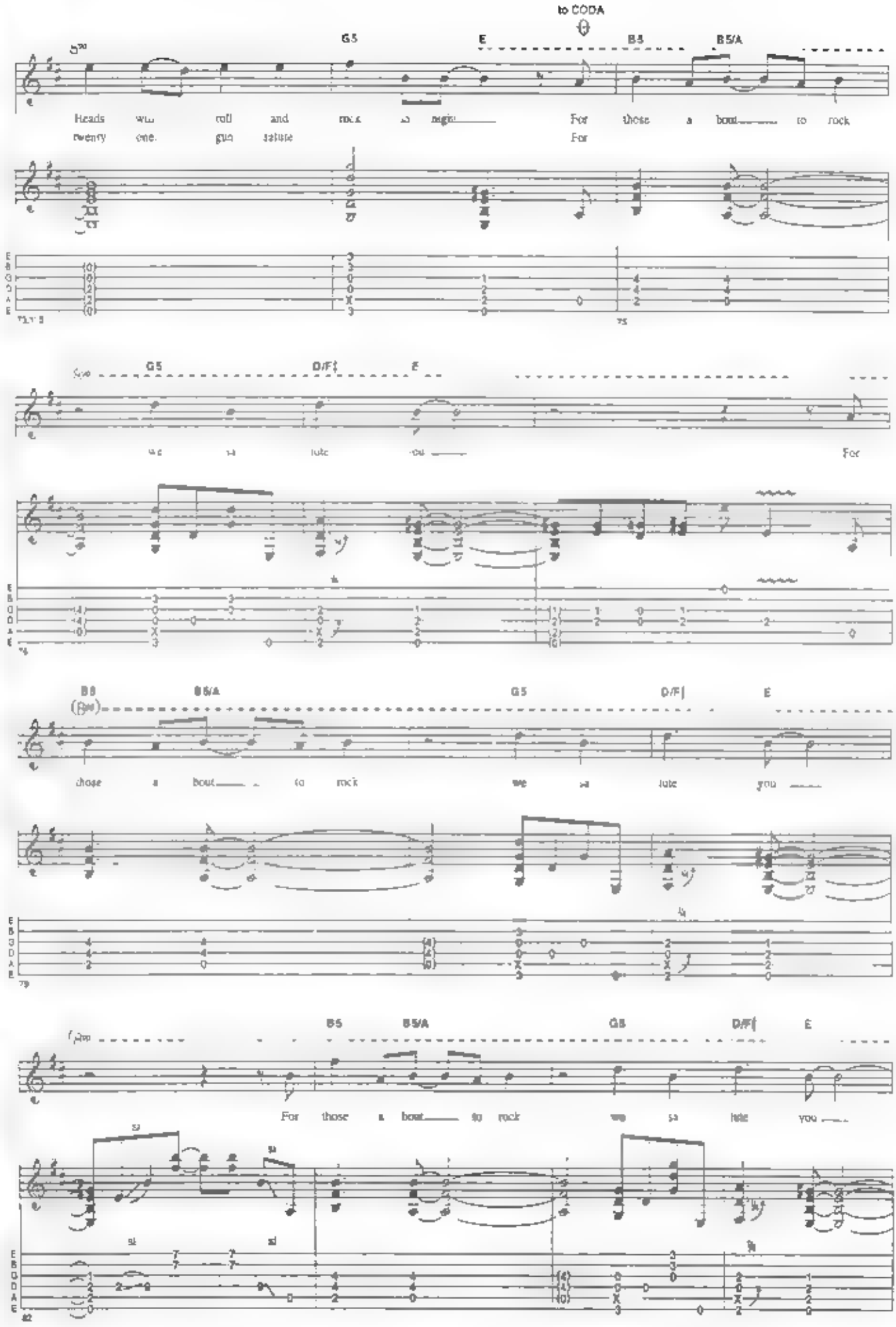

G5
D/F♯
E
Oh!

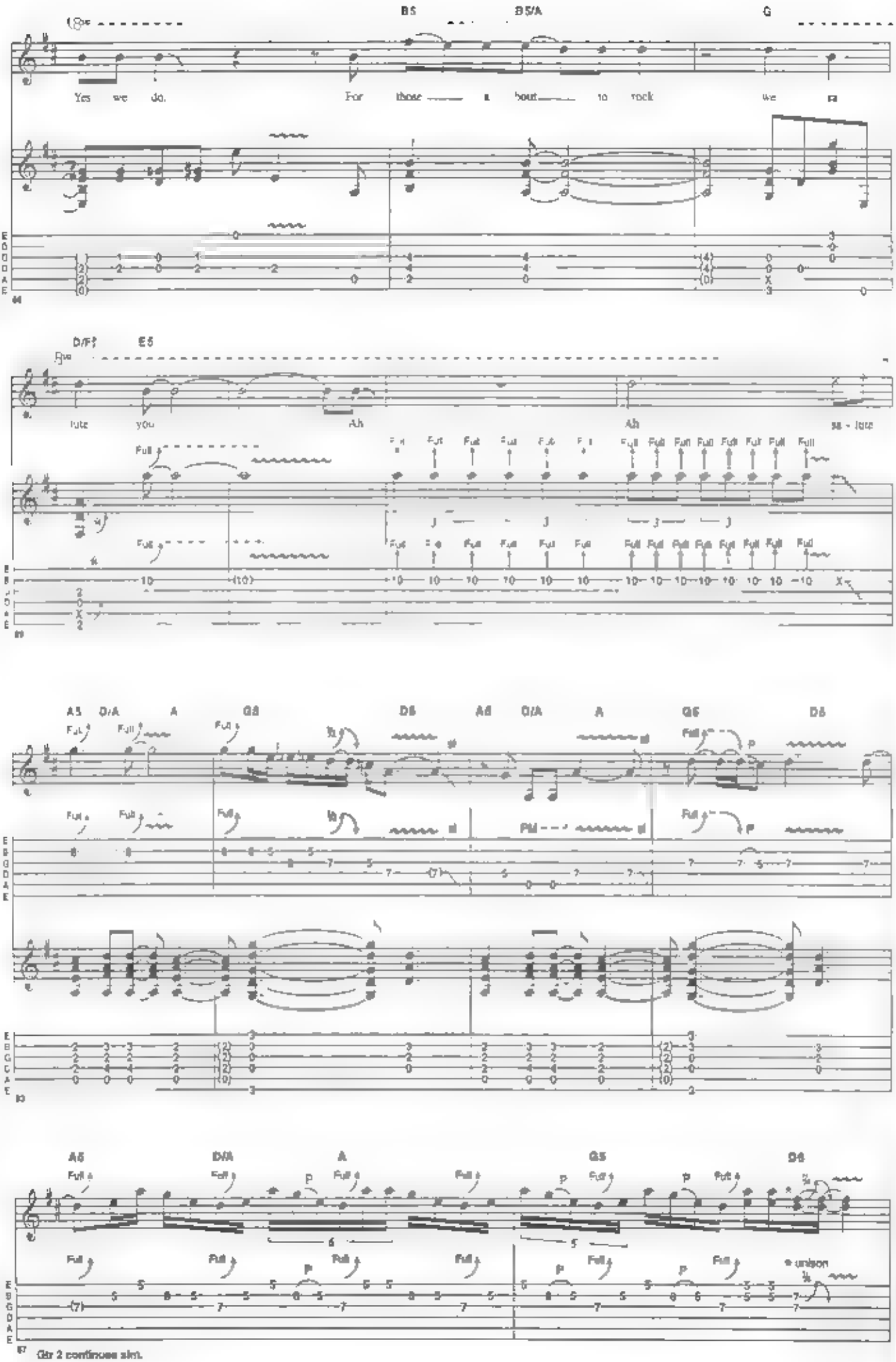

B5
D/A
A
E
Stand up and be coun ted for what you are a bout to re ceive
Gtr 1 + 2

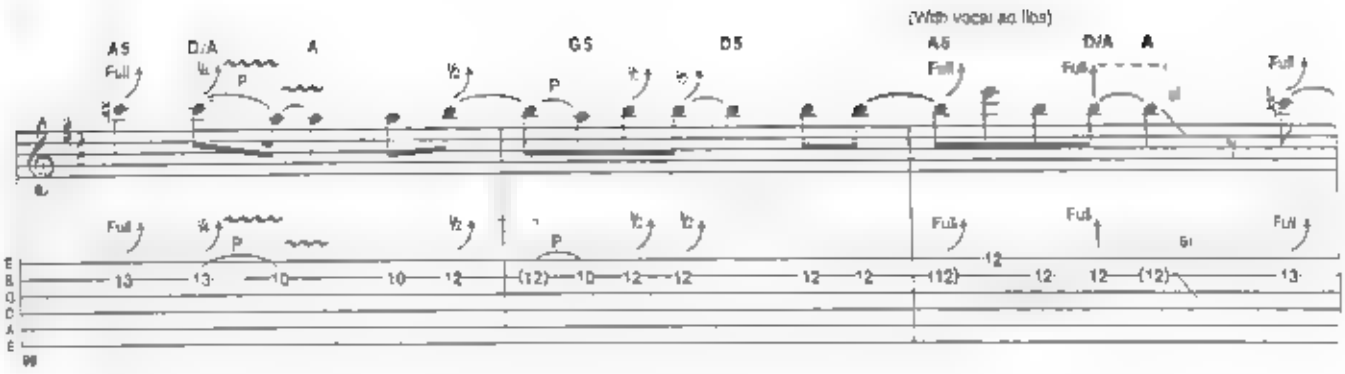

G5
E6
B5
D/A
A
E
We are the dead ers we'll

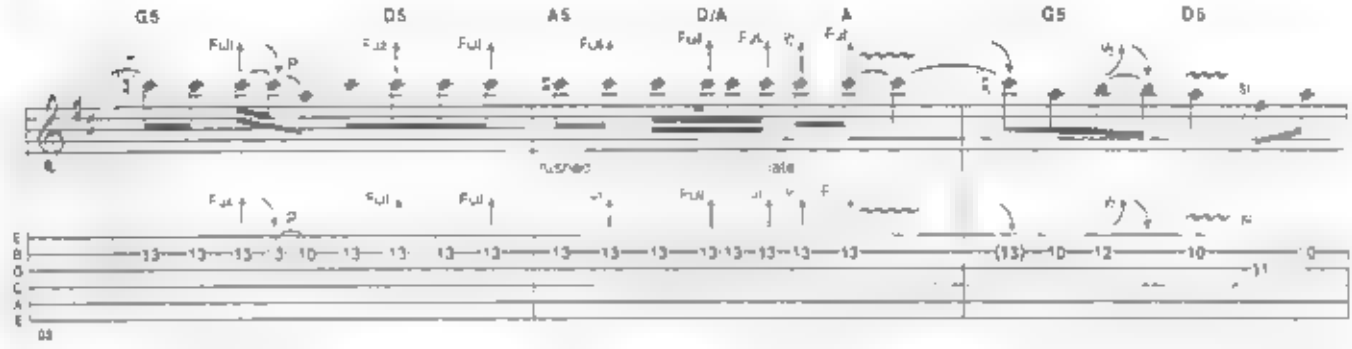

G5 E B5 D/A
give you ev ry thing you need.
Hail hail to the
A E G5 E
good
has got the right of way
we
B5 D/A A E
ain't no
gend ain't no cause.
we're that
G5 E B5 B5/A G5
for to day.
For those a bout to rock
we sa
Gtr 2 as intro

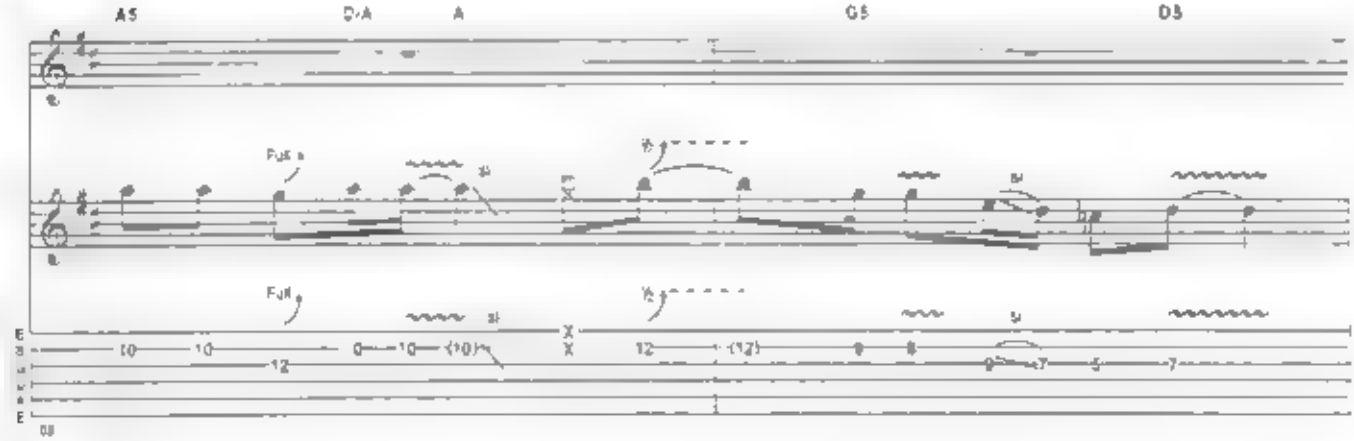

D/F♯
E
B5
B5/A
cute you
For those a bout to rock
G5
D/F♯
E
we sa lute you
We
B5
D/A
A
E
rock at dawn on the front line like a bolt right a out of the blue
bal lery for hire with a guitar fire ready and aimed at
G5
E
B5
D/A
A
E
The sky's a light with the gu tar bite
you Pick up your balls and load up your can non for it

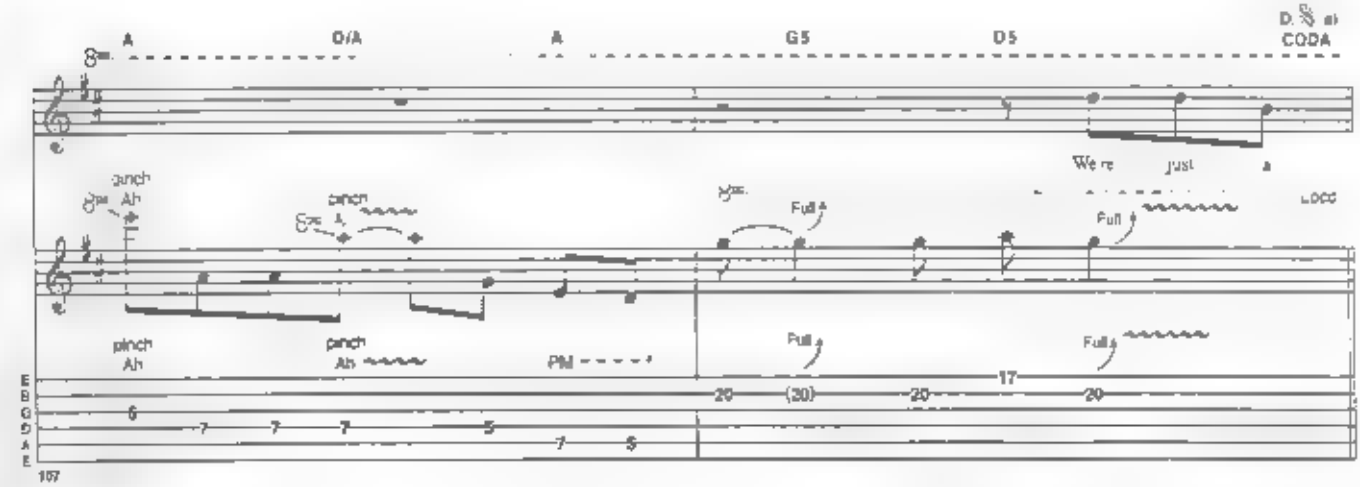

to CODA
G5
E
B5
B5/A
Heads will roll and rock to night
For those a bout to rock
twenty one gun salute
For
G5
D/F♯
E
we sa lute you
For
B5
B5/A
G5
D/F♯
E
those a bout to rock
we sa lute you
B5
B5/A
G5
D/F♯
E
For those a bout to rock
we sa lute you

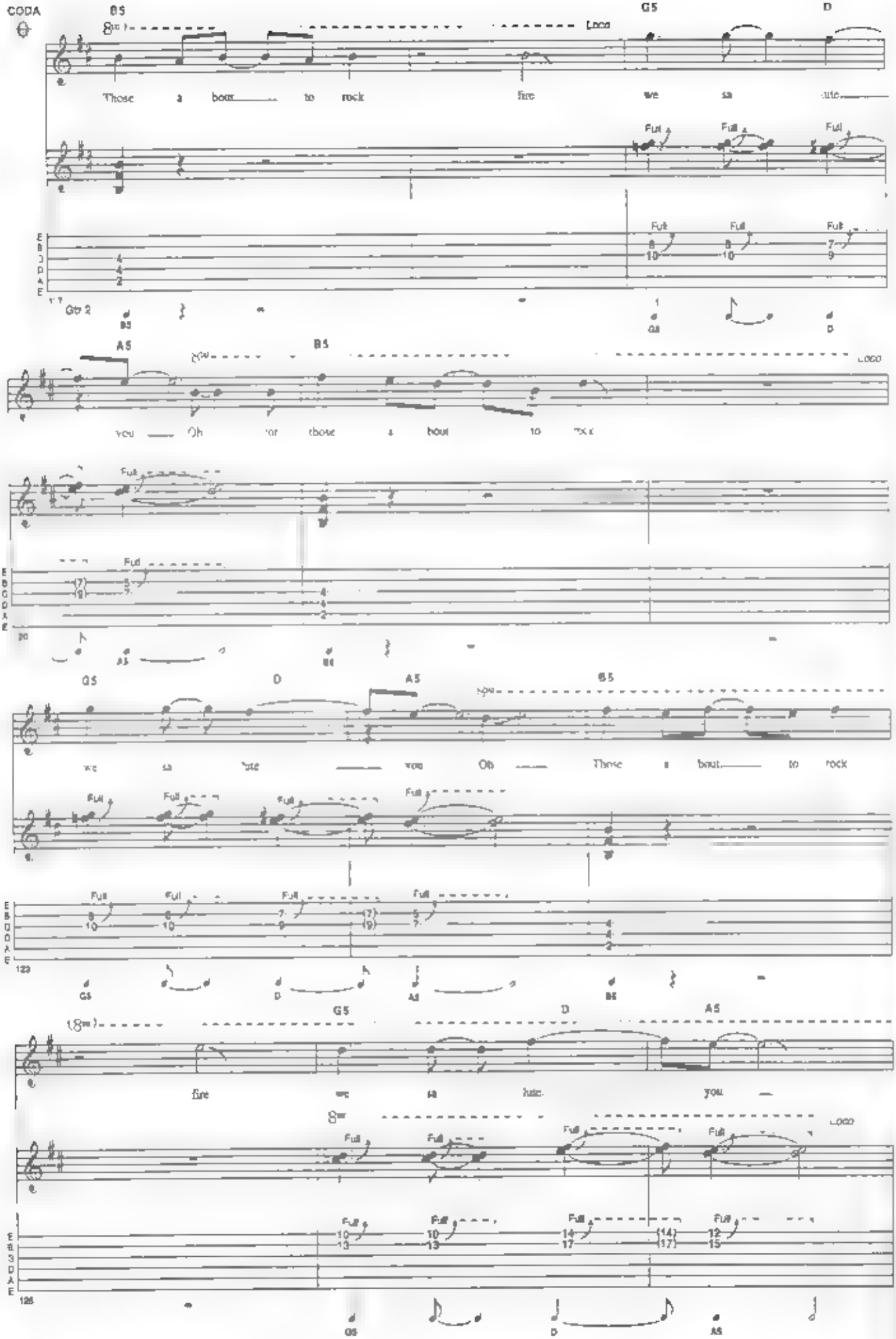

B5
B5/A
G
Yes we do.
For those — a bout — to rock
we sa
D/F♯
E5
lute
you
Ah
Ah
sa - lute
Full
A5
D/A
A
G5
D5
A5
D/A
A
G5
D5
P.M.
A5
D/A
A
G5
D5
* unison
Gtr 2 continues sim.

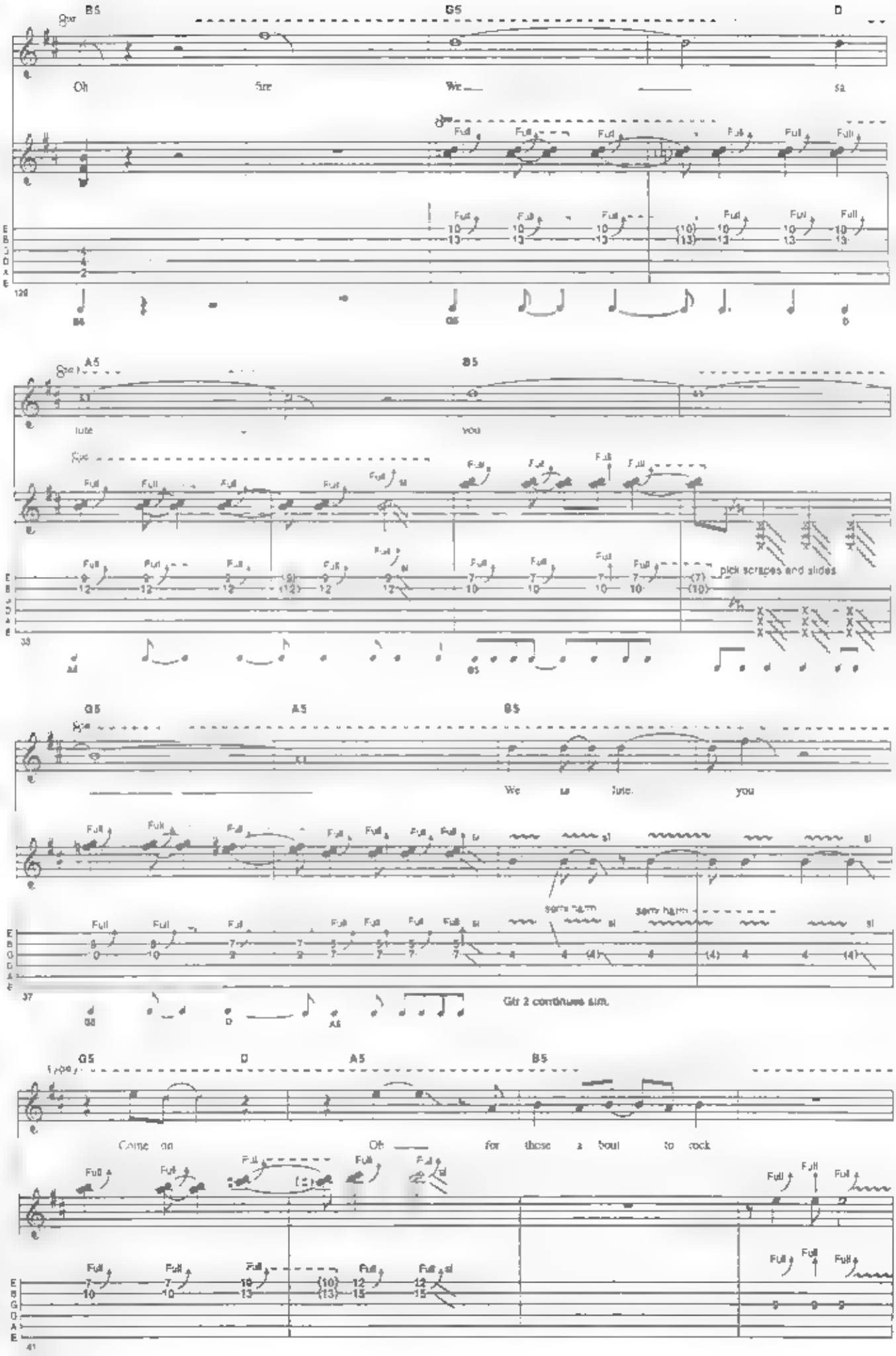

(With vocal ad libs)
A5
D/A
A
G5
D5
A5
D/A
A
Full
P
E
B
G
D
A
E

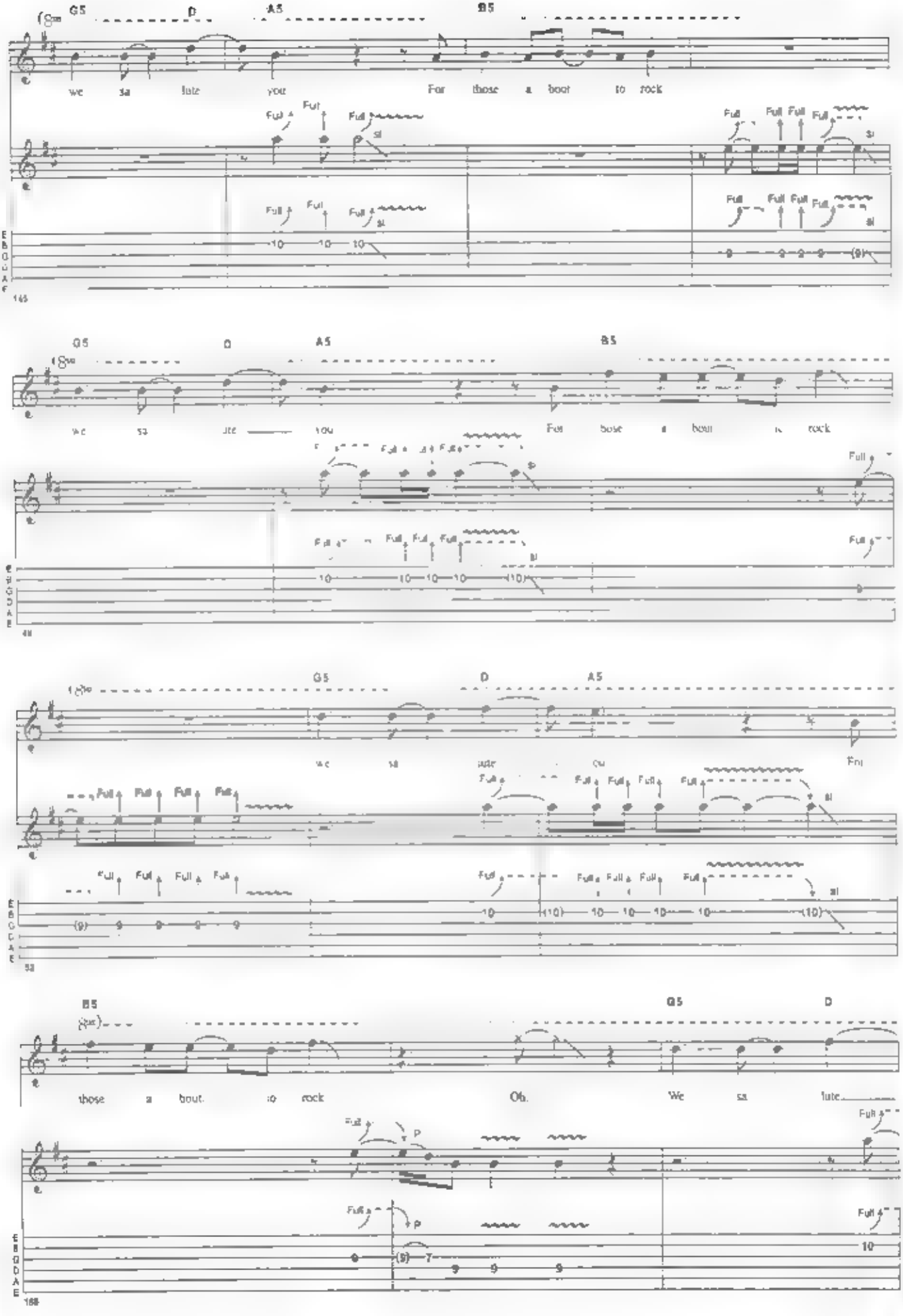

G5
D5
A5
D/A
A
G5
D5
Full
P
E
B
G
D
A
E

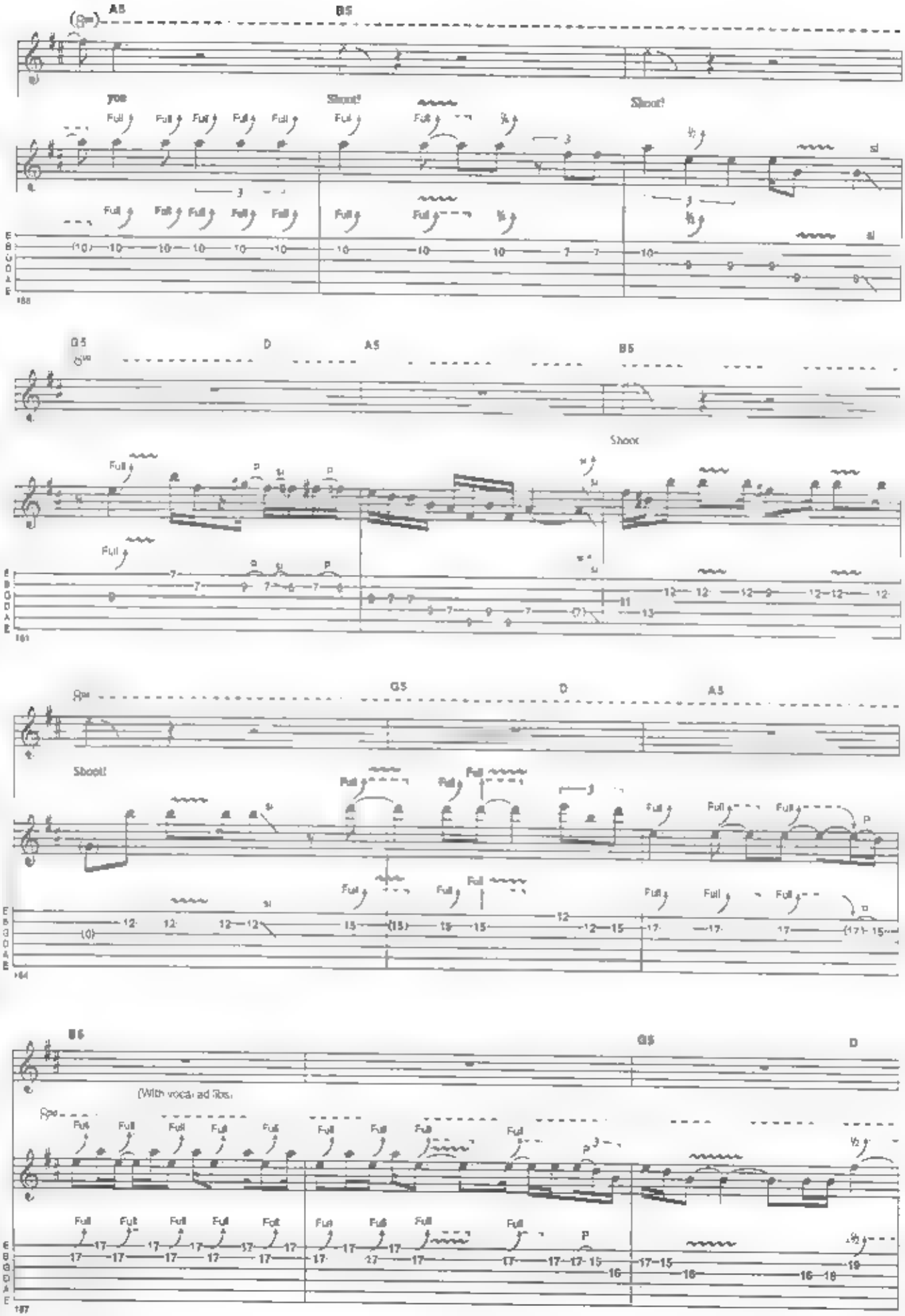

A5
D/A
A
G5
D5
Full
E
B
G
D
A
E

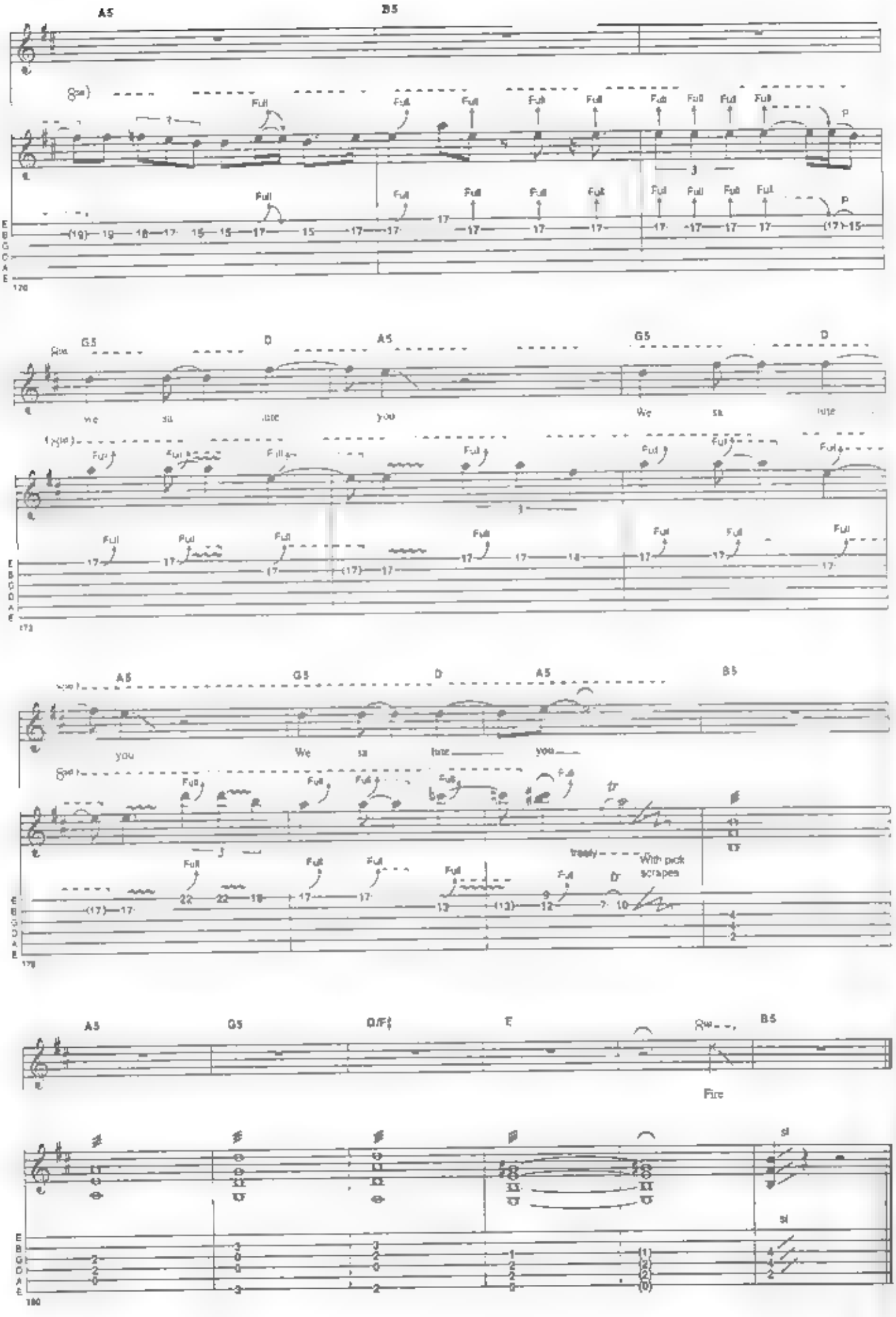

A
D/A
A
G5
D5
D.S. al
CODA
pinch
Ah
pinch
Ah
pinch
Ah
PM
Full
We're just a
Loco
E
B
G
D
A
E


CODA
B5
G5
D
Loco
Those a bout to rock fire we sa lute
Full
Gtr 2
A5
B5
you Oh for those a bout to rock
G5
D
A5
B5
we sa lute you Oh Those a bout to rock
fire we sa lute you
8va
Loco


B5
G5
D
Oh
fire
We
sa
A5
B5
lute
you
pick scrapes and slides
G5
A5
B5
We
sa
lute.
you
semi harm
semi harm
Gtr 2 continues sim.
G5
D
A5
B5
Come on
Oh
for
those
a
bout
to
rock

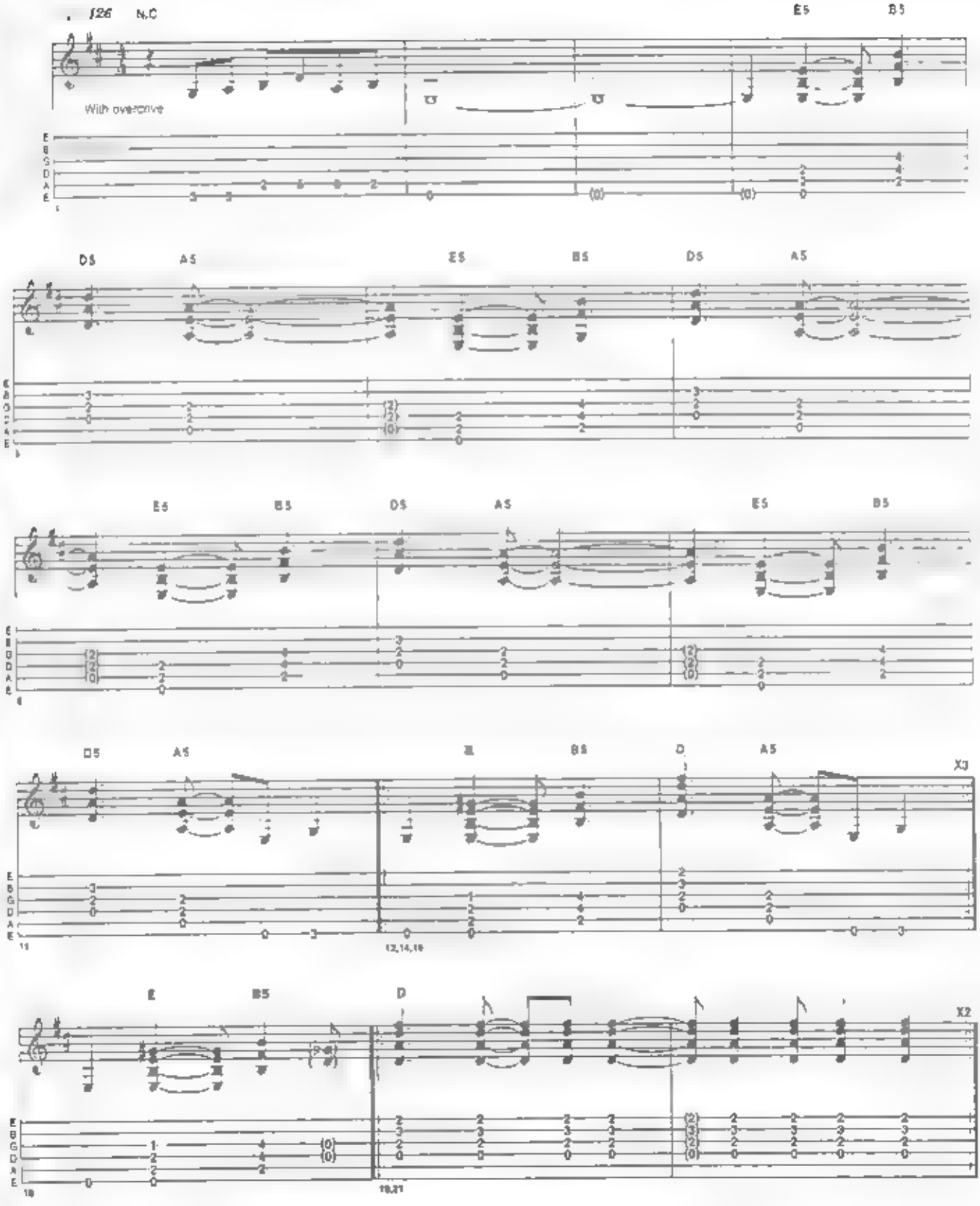

G5 D A5 B5
we sa lute you For those a bout to rock
G5 D A5 B5
we sa lute you For those a bout to rock
G5 D A5
we sa lute you For
B5 G5 D
those a bout to rock Oh. We sa lute


A5
B5
you
Shoot!
Shoot!
G5
D
A5
B5
Shoot
G5
D
A5
Shoot!
B5
G5
D
(With vocal ad libs)


A5
B5
Full
G5
D
A5
G5
D
we sa lute you
We sa lute
A5
G5
D
A5
B5
you
We sa lute you
With pick scrapes
A5
G5
D/F♯
E
B5
Fire

Sin City

Words & Music by Angus Young,
Malcolm Young & Bon Scott



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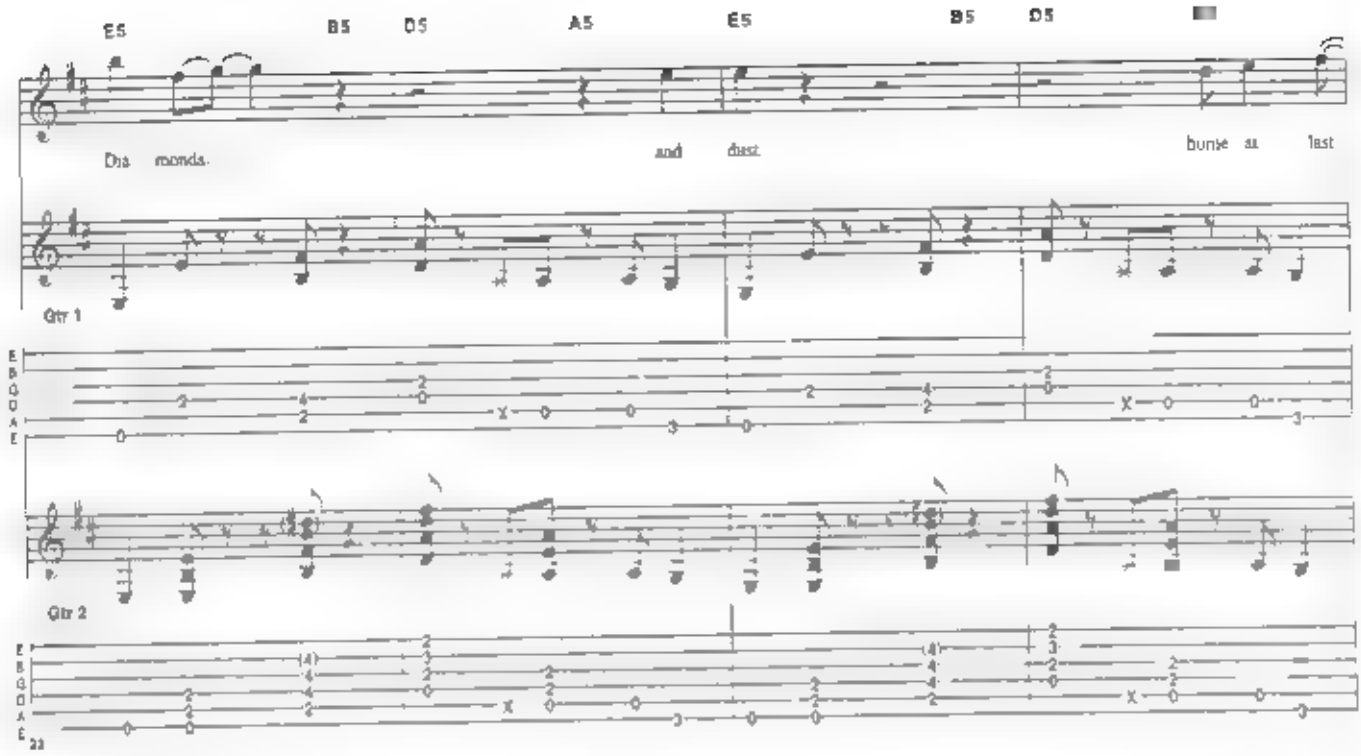
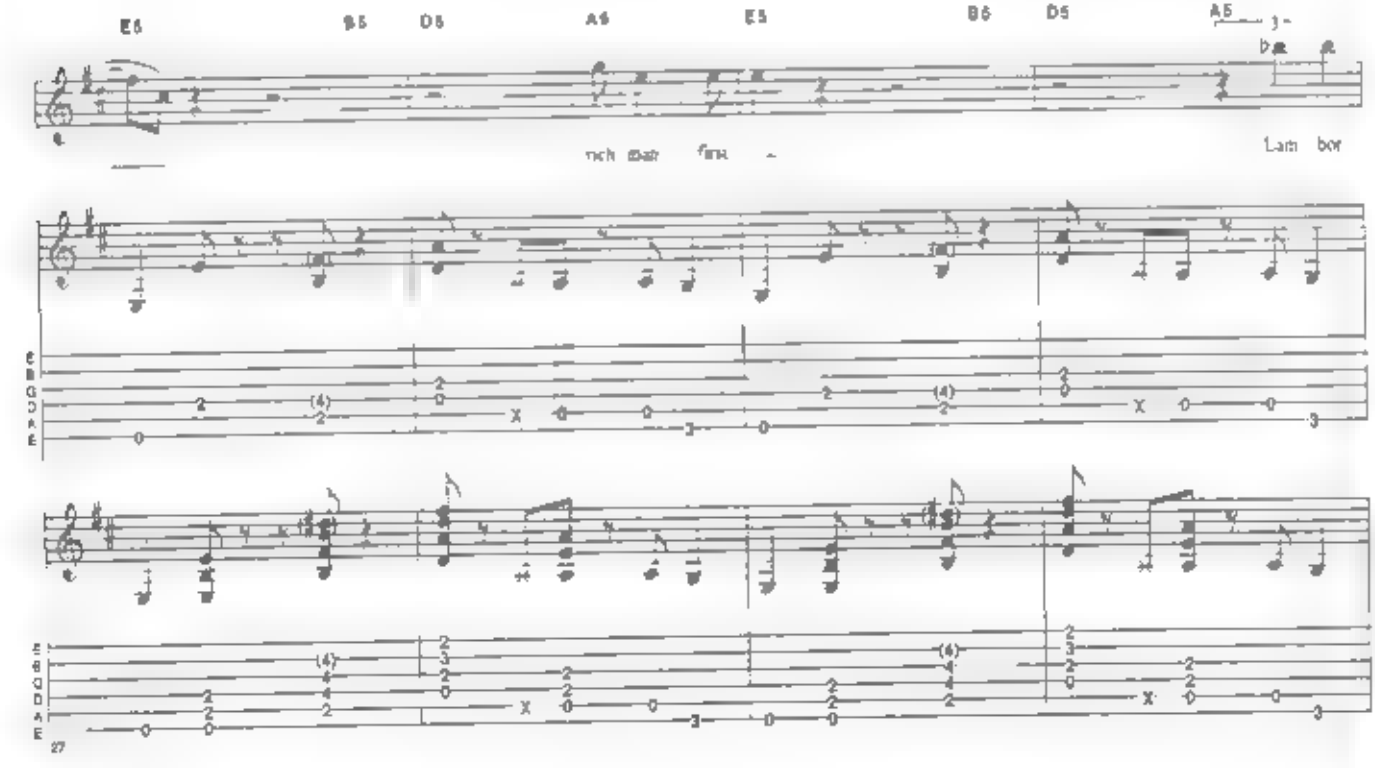
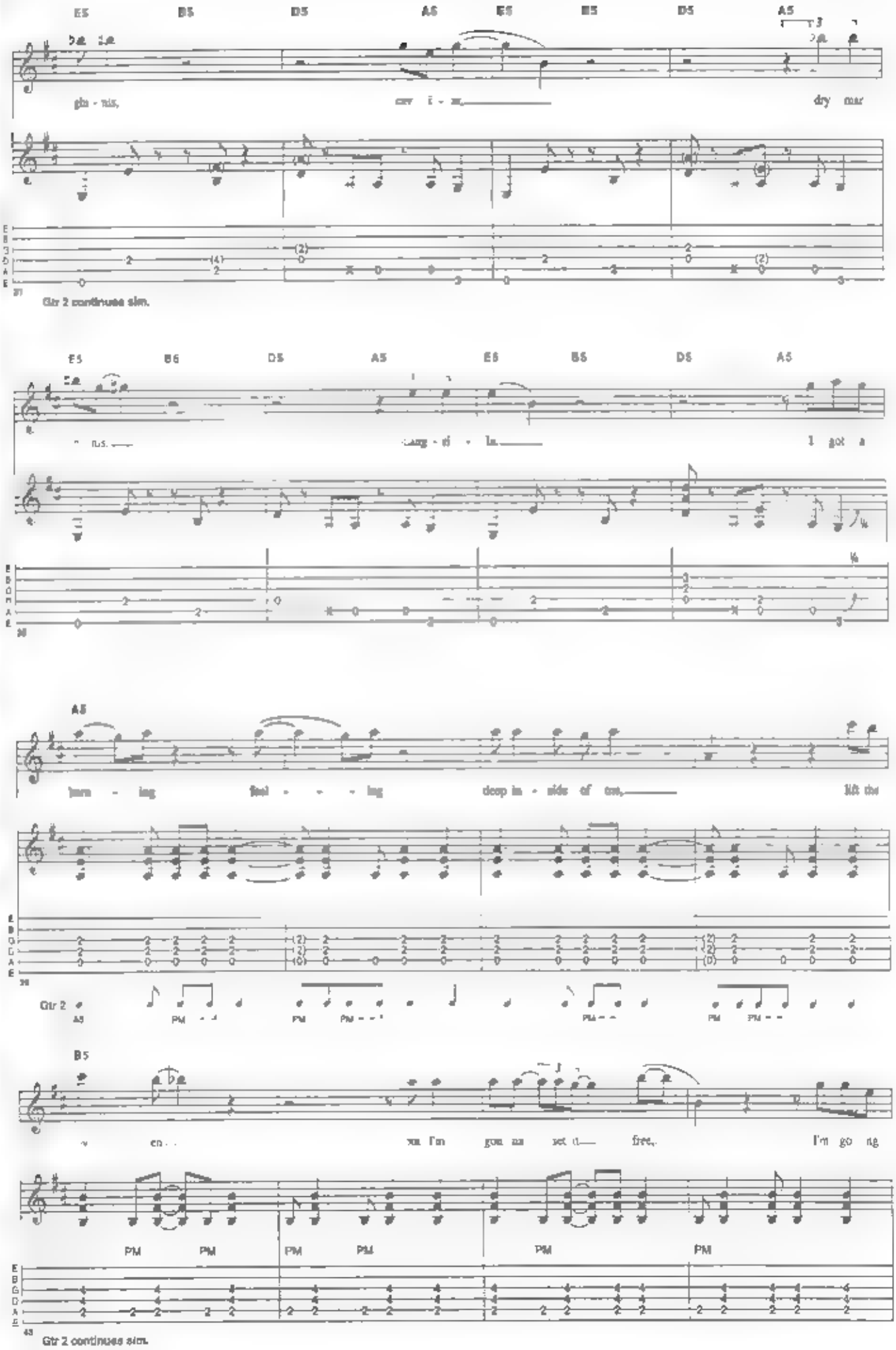
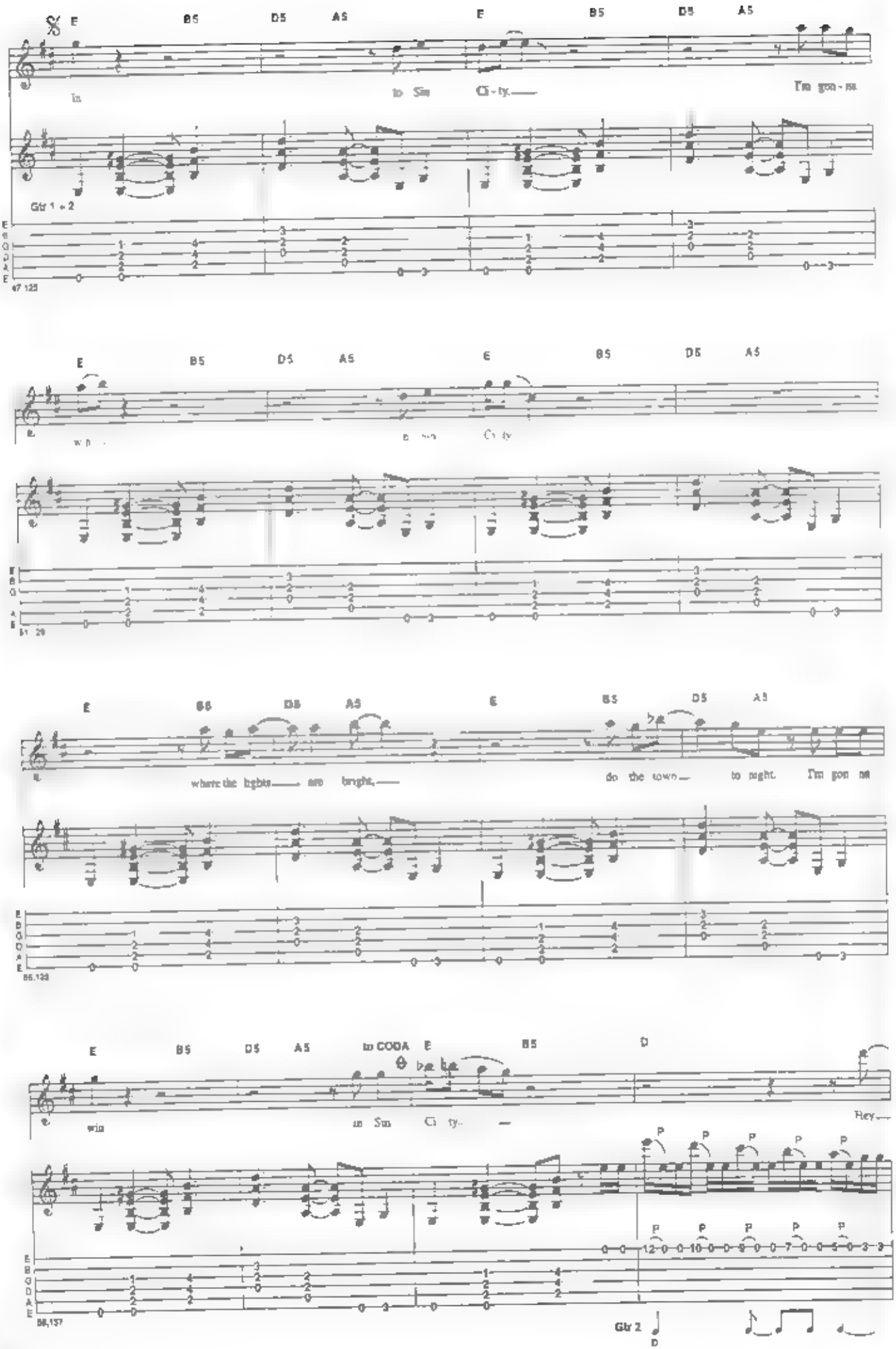
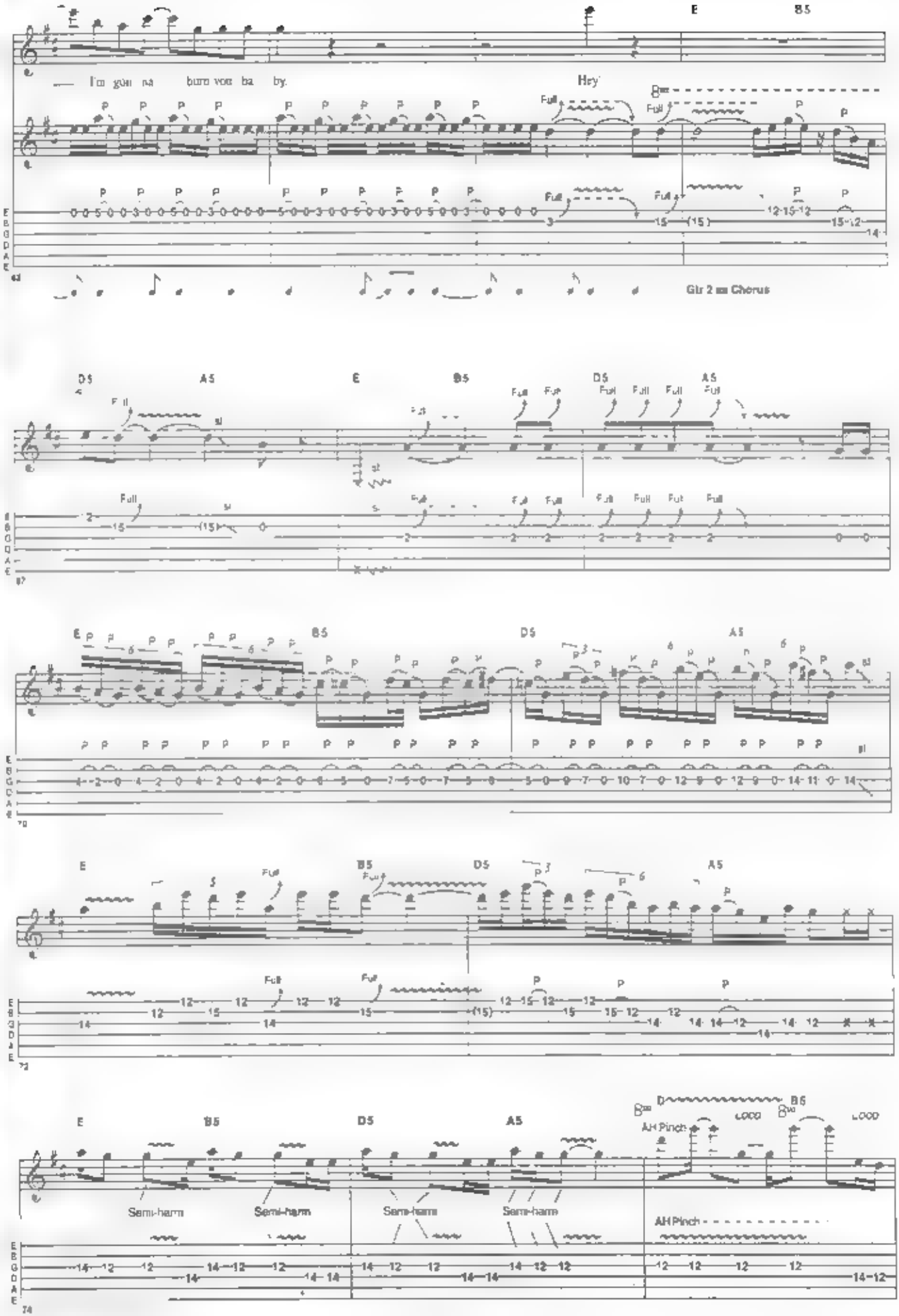
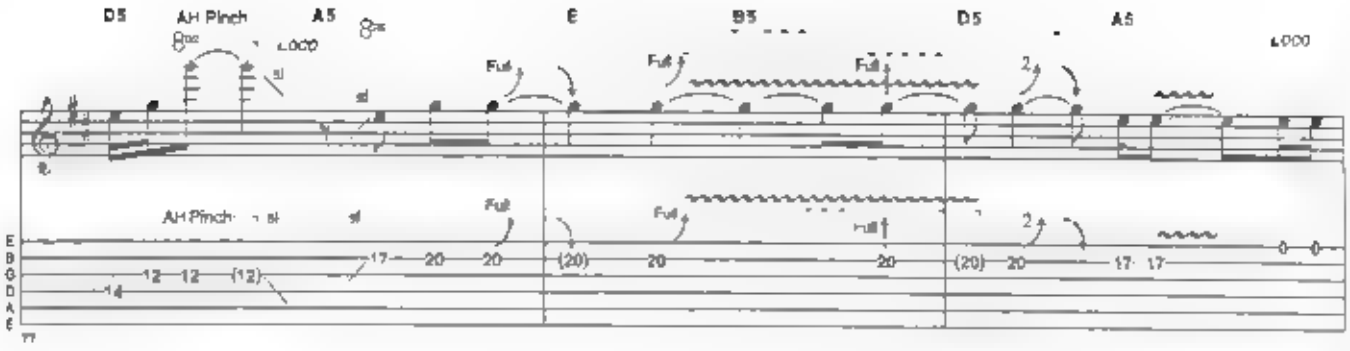

E5
B5
D5
A5
E5
B5
D5
Dis monds
and dust
burns as last
Gtr 1
Gtr 2

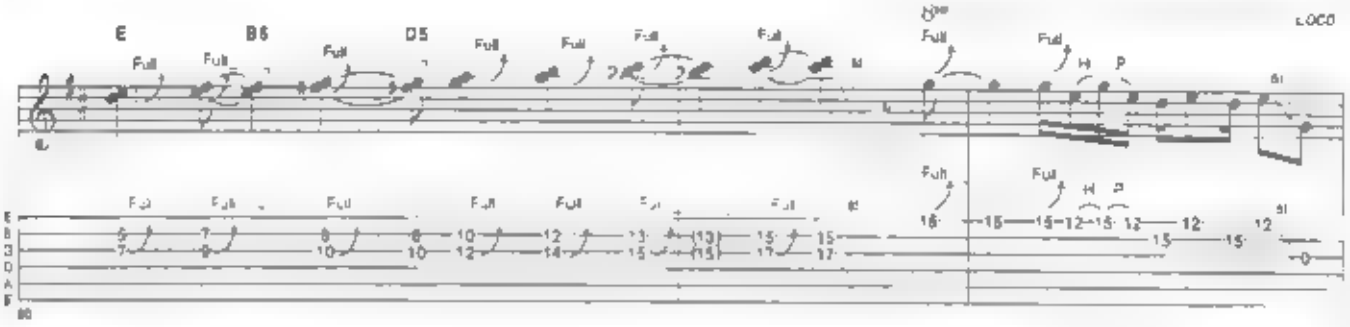

E5
B5
D5
A5
E5
B6
D5
A5
bar
rich star fire
Lam bor

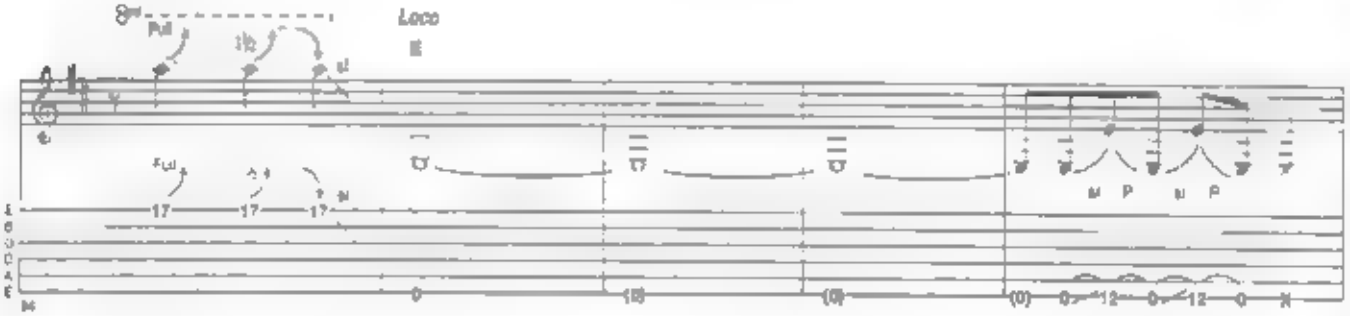

E5 B5 D5 A5 E5 B5 D5 A5
gin - nis, cer i - ze, dry mar
Gtr 2 continues sim.
E5 B5 D5 A5 E5 B5 D5 A5
nis. cang - ri - la. I got a
A5
burn - ing feel - - - ing deep in - side of me, lift the
Gtr 2
B5
en... on I'm gon na set it free, I'm go ng
PM
Gtr 2 continues sim.


E B5 D5 A5
In to Sin Ci - ty. I'm gon - na
Gtr 1 + 2
E B5 D5 A5
where the lights are bright. do the town to night. I'm gon na
E B5 D5 A5 to CODA
win in Sin Ci ty. Hey
Gtr 2


E
B5
I'm goin na burn you ba by.
Hey!
Full
P
Gtr 2 as Chorus
D5
A5
E
B5
D5
A5
Full
E
B5
D5
A5
E
B5
D5
A5
Full
E
B5
D5
A5
A.H Pinch
Semi-harm
Semi-harm
Semi-harm
Semi-harm
A.H Pinch







Bass Guitar

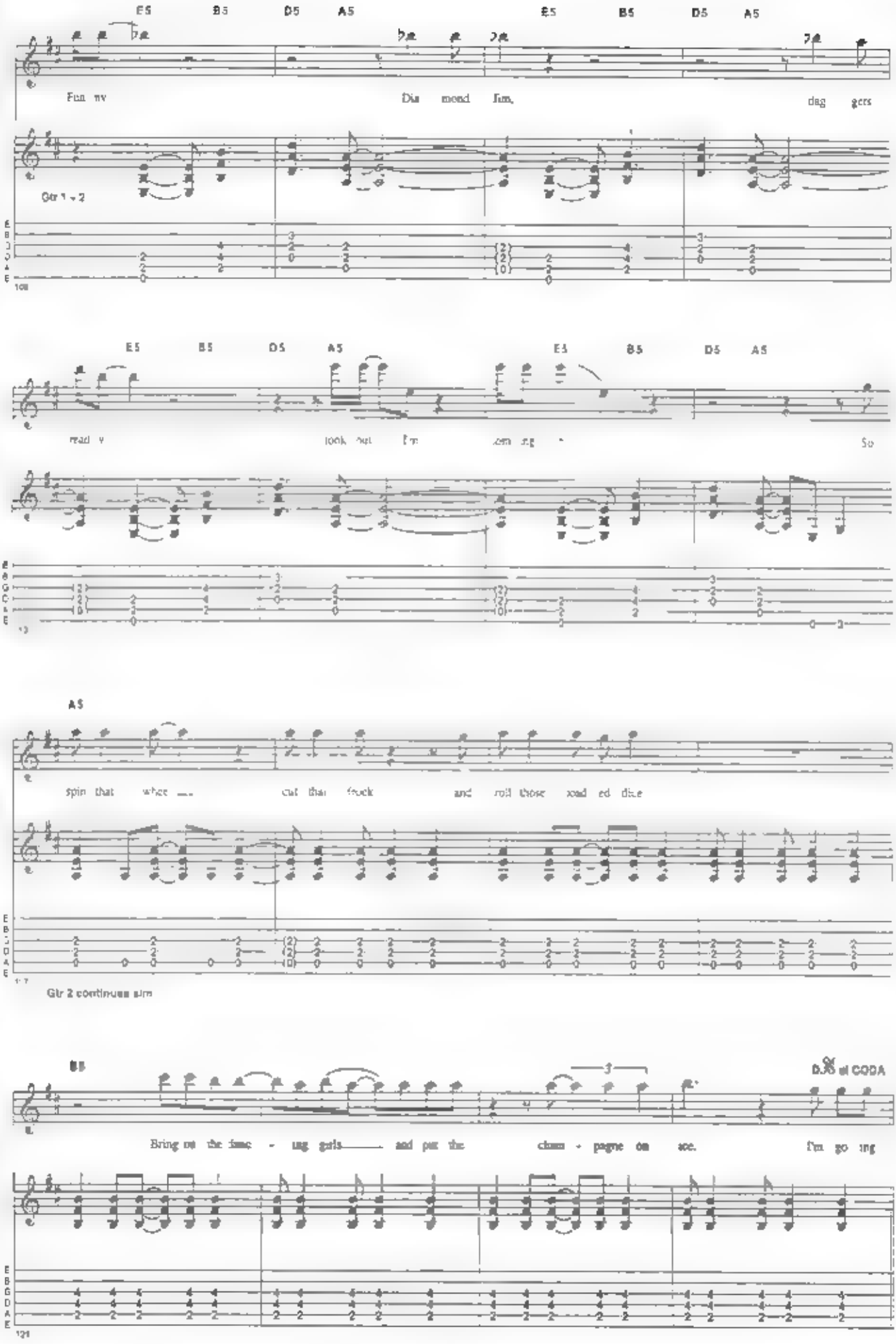
N.C

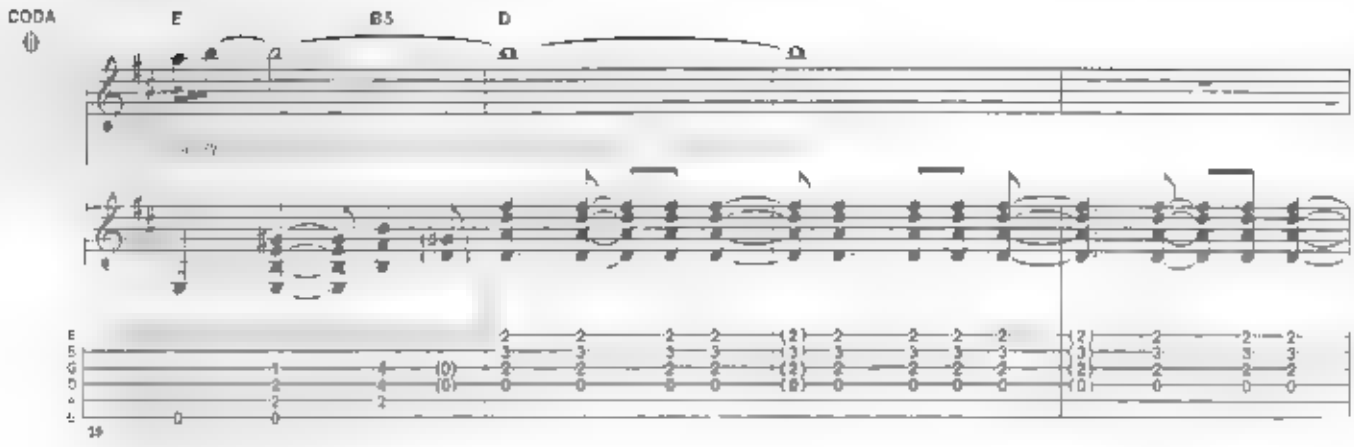
Lad ders and snakes,

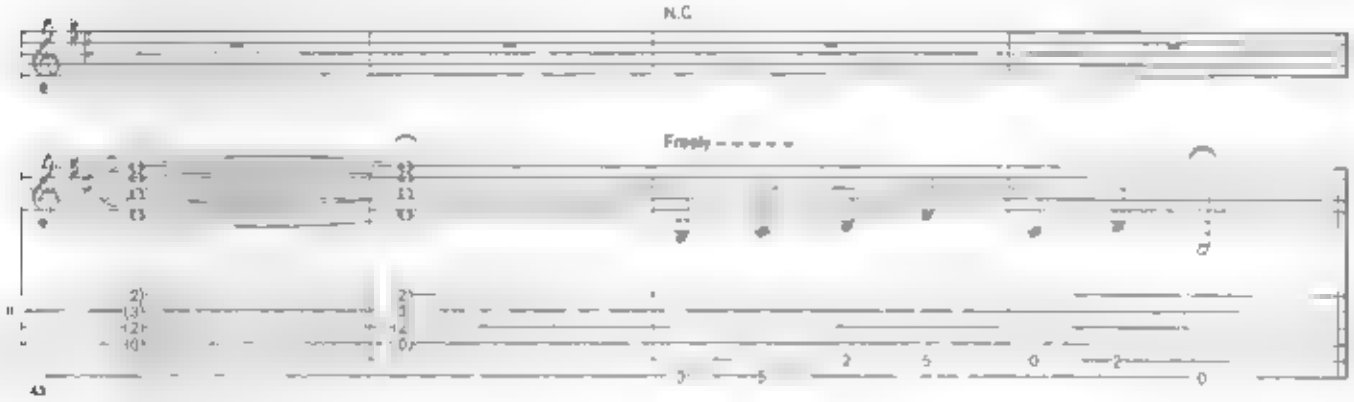
lad ders give snakes take

Rich man, poor man, beg gar man, thief.

Ain't got a hope in hell, that's my be lief Fin gers

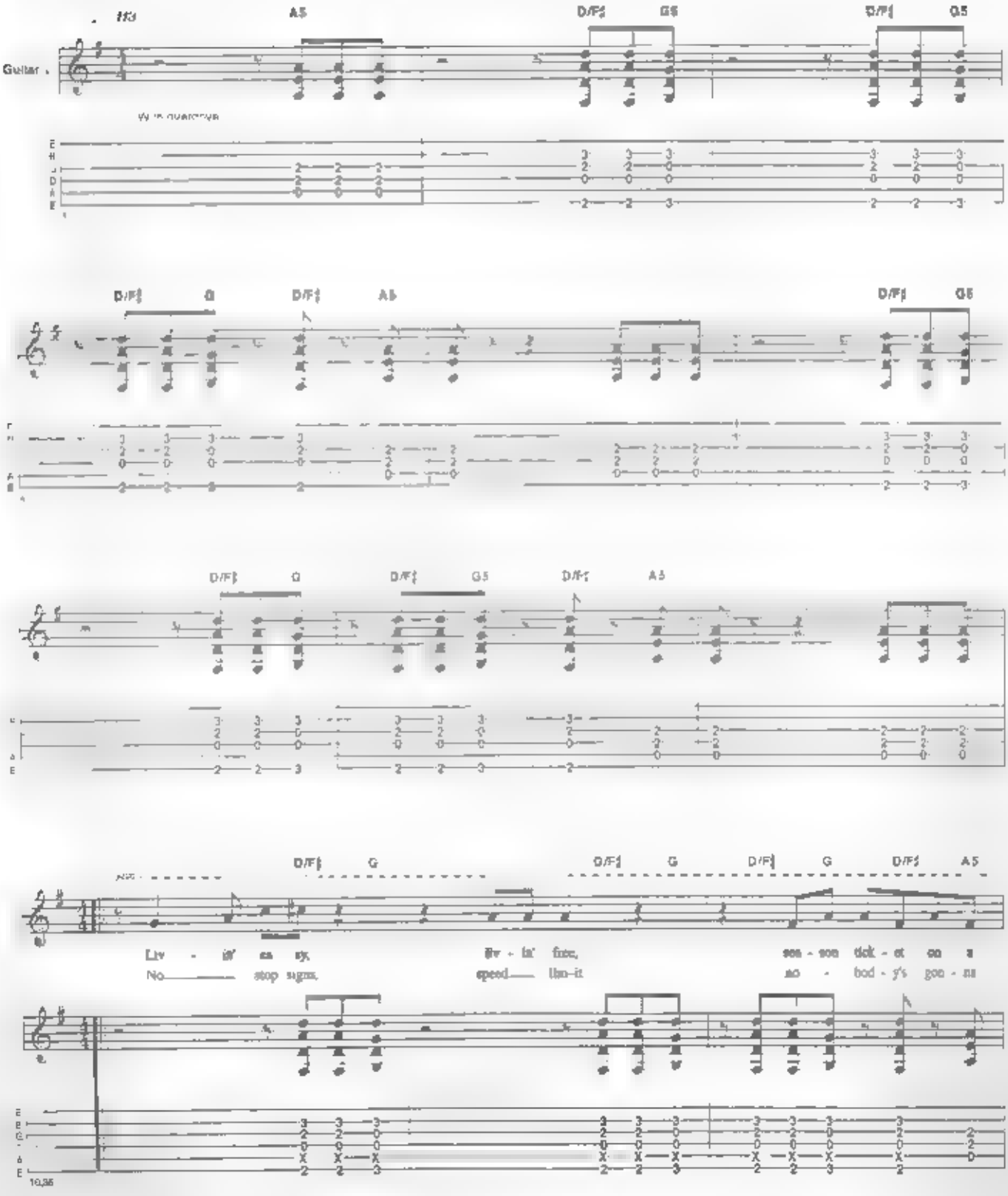

E5 B5 D5 A5 E5 B5 D5 A5
Fun ny Dia mond fun, dag gers
Gtr 1 + 2
E5 B5 D5 A5 E5 B5 D5 A5
read y look out I'm com ing So
A5
spin that whee cut that frock and roll those road ed dice
Gtr 2 continues sim
B5
D.S. al CODA
Bring on the fem - ale gals and put the cham - pagne on ice. I'm go ing


CODA
E
B5
D


N.C.
Freely

Highway To Hell

Words & Music by Angus Young,
Malcolm Young & Bon Scott



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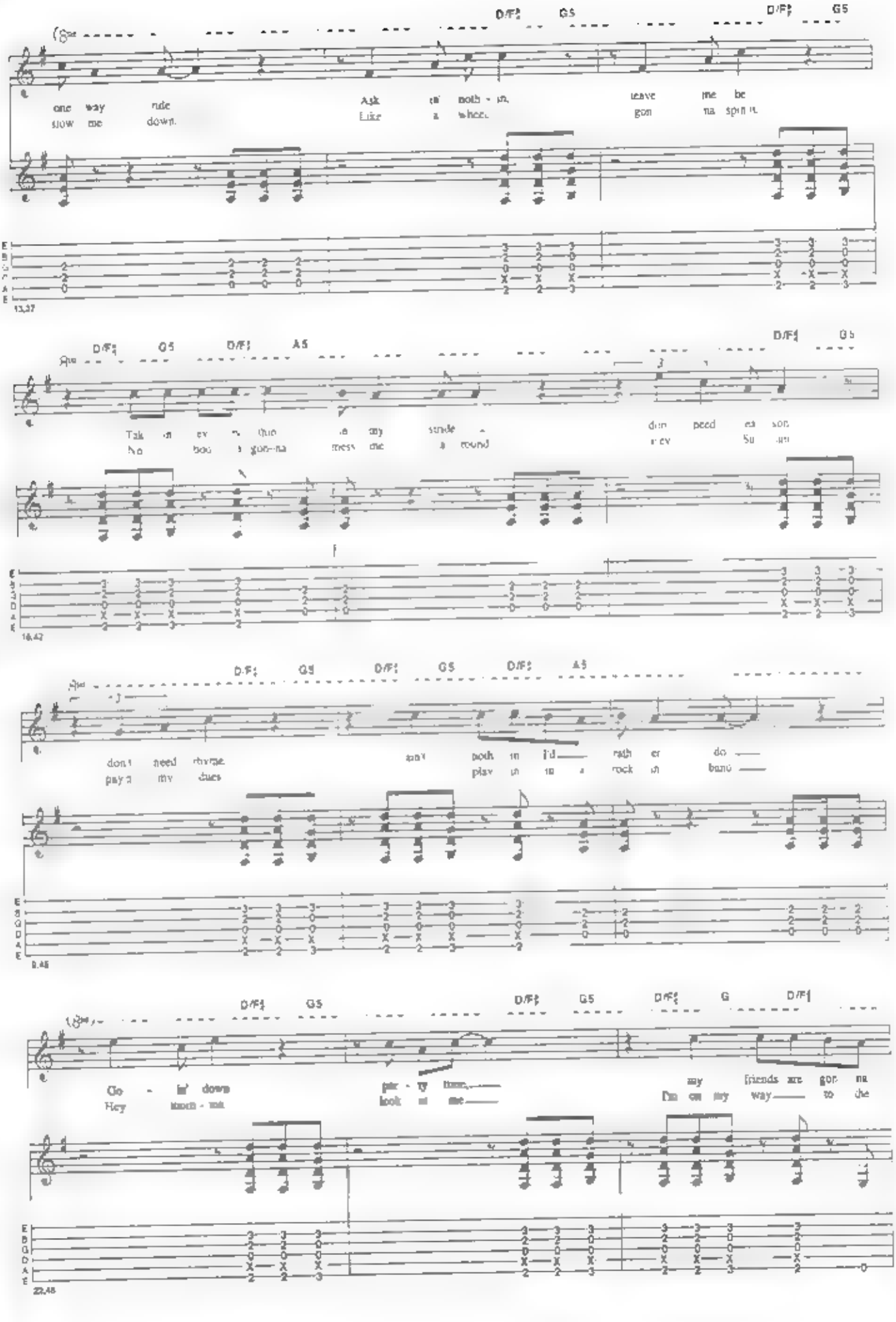
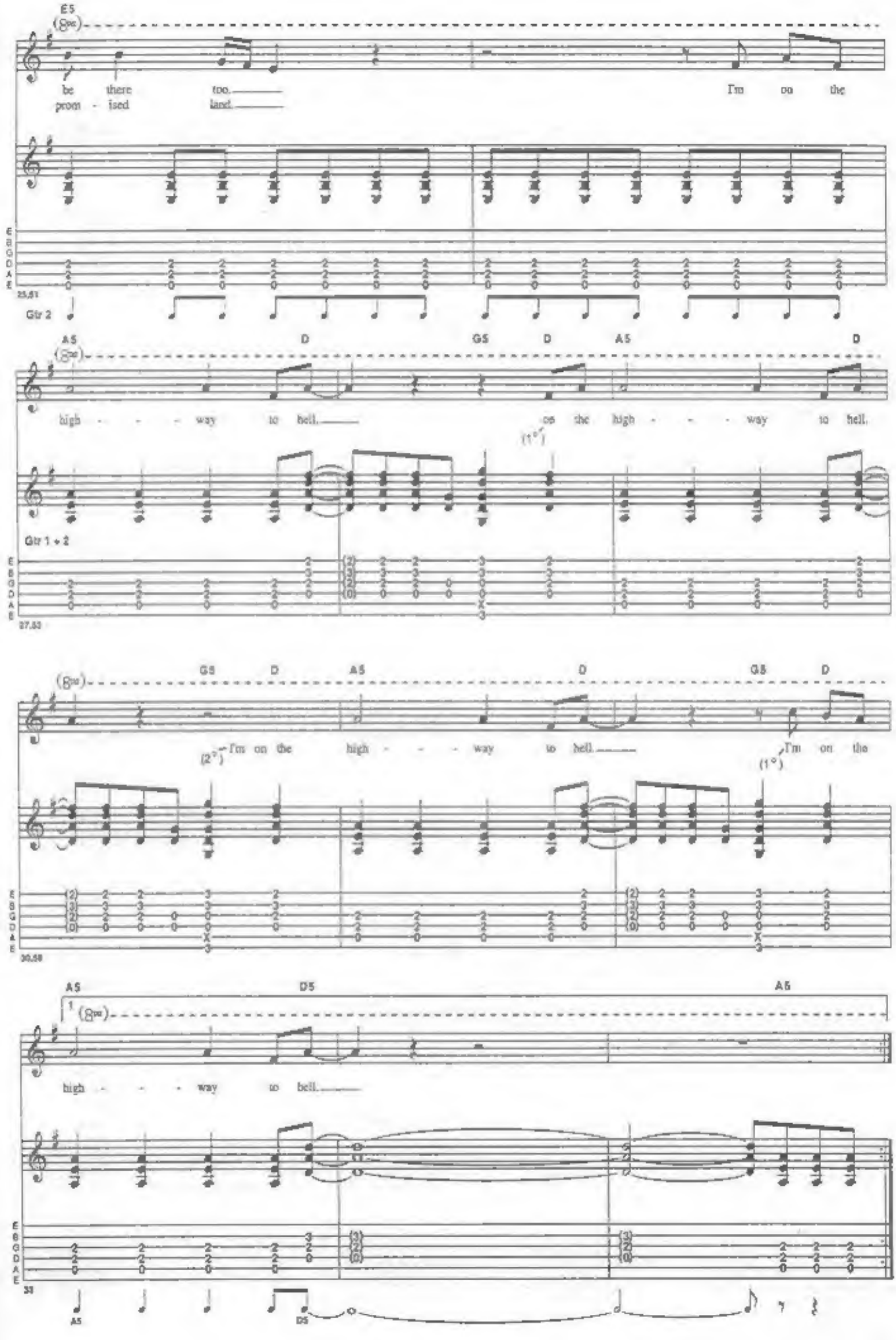
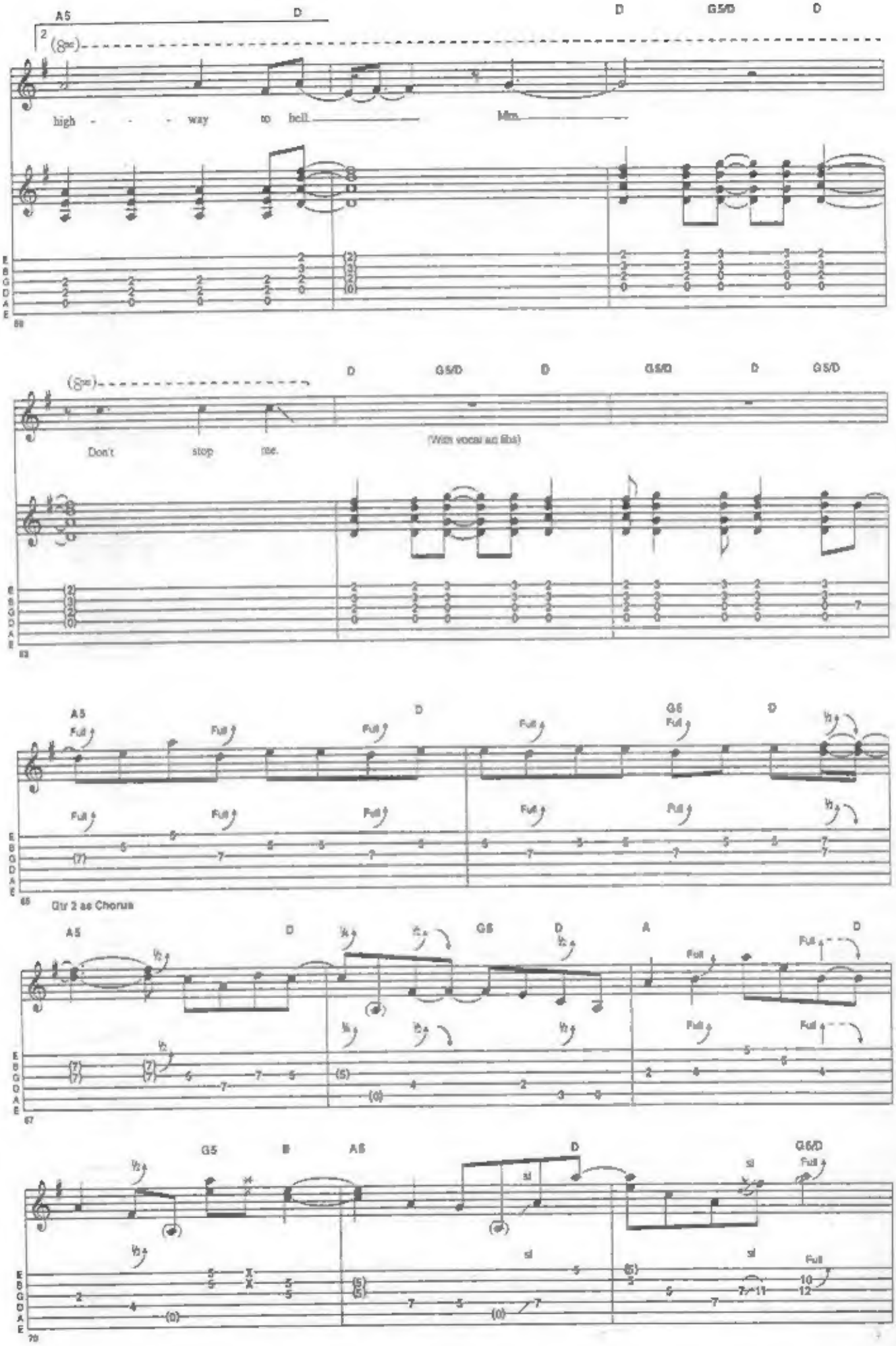
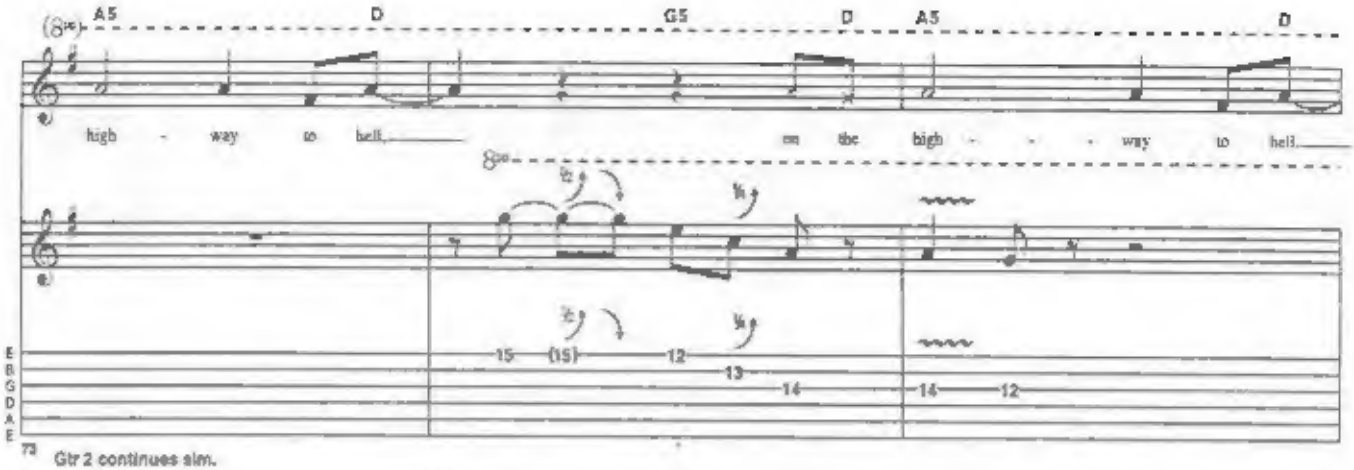
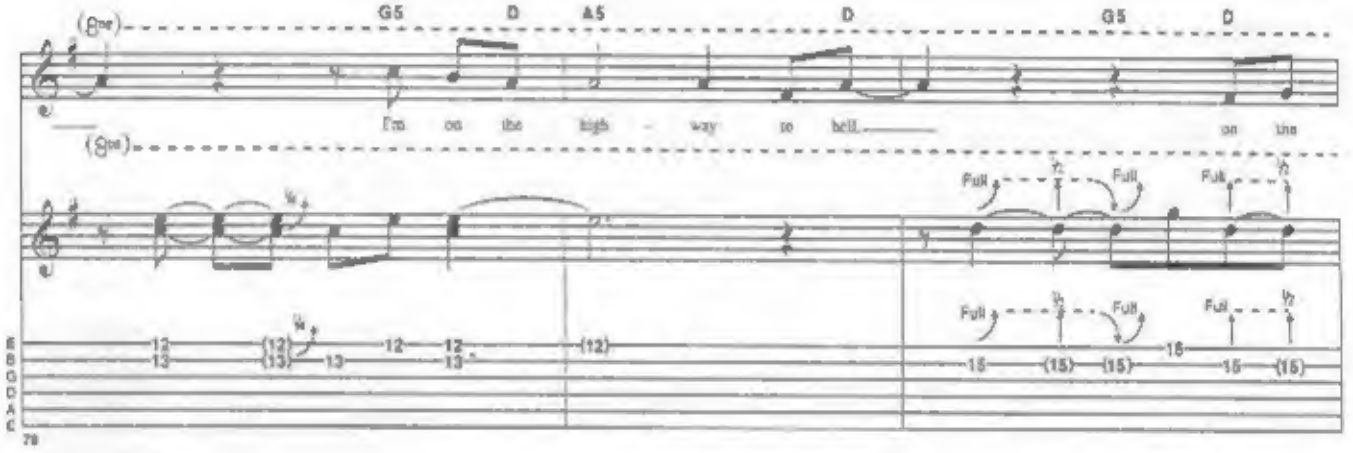

D/F♯ G5 D/F♯ G5
one way ride Ask in' noth - in, leave me be
slow me down. Like a wheel gon na spin it.
13,37
D/F♯ G5 D/F♯ A5 D/F♯ G5
Tak in ev ry thin in my stride - don need ea son
No hoo a gon-na mess me a round ev Su un
16,42
D/F♯ G5 D/F♯ G5 D/F♯ A5
don't need rhyme ain't noth in I'd rath er do
pay'n my dues play in in a rock in band
D/F♯ G5 D/F♯ G5 D/F♯ G D/F♯
Go - in' down par - ty time, my friends are gon na
Hey mom - ma look at me I'm on my way to the
22,48

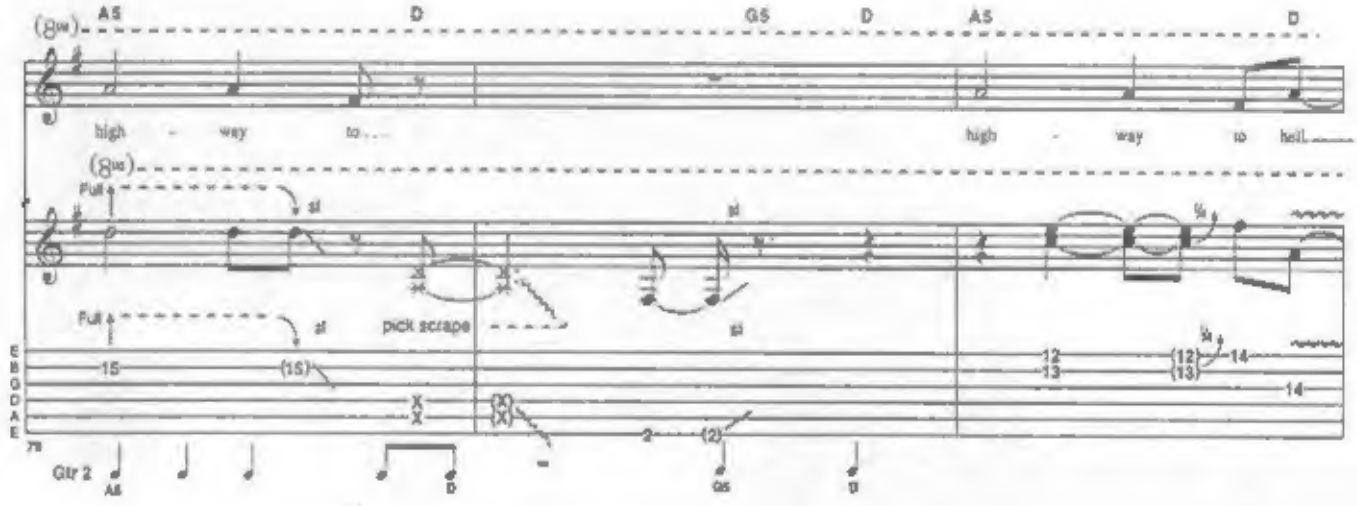

E5
be there too.
prom - ised land.
I'm on the
Gtr 2
A5 D G5 D A5 D
high - - - way to hell.
on the high - - - way to hell.
Gtr 1 + 2
G5 D A5 D G5 D
I'm on the high - - - way to hell.
I'm on the
A5 D5 A5
high - - - way to hell.
A5
D5

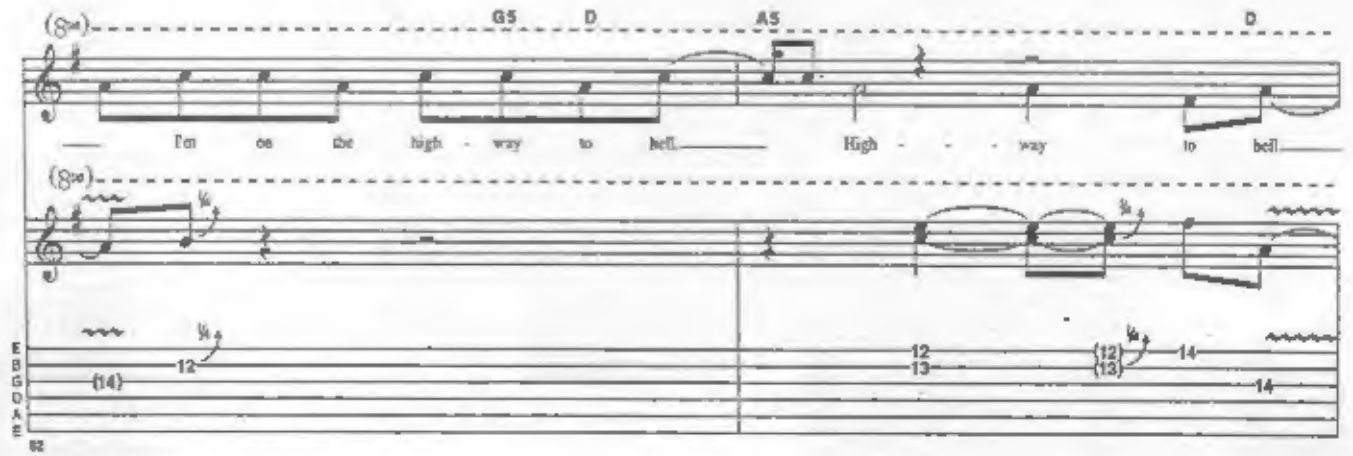

A5
D
D
G5/D
D
high - - - way to hell
Mm
(8va)
D
G5/D
D
G5/D
D
G5/D
Don't stop me.
(With vocal ad lib)
A5
D
G5
D
Full
Gtr 2 as Chorus
A5
D
G5
D
A
D
G5
B
A5
D
G5/D
Full
sl

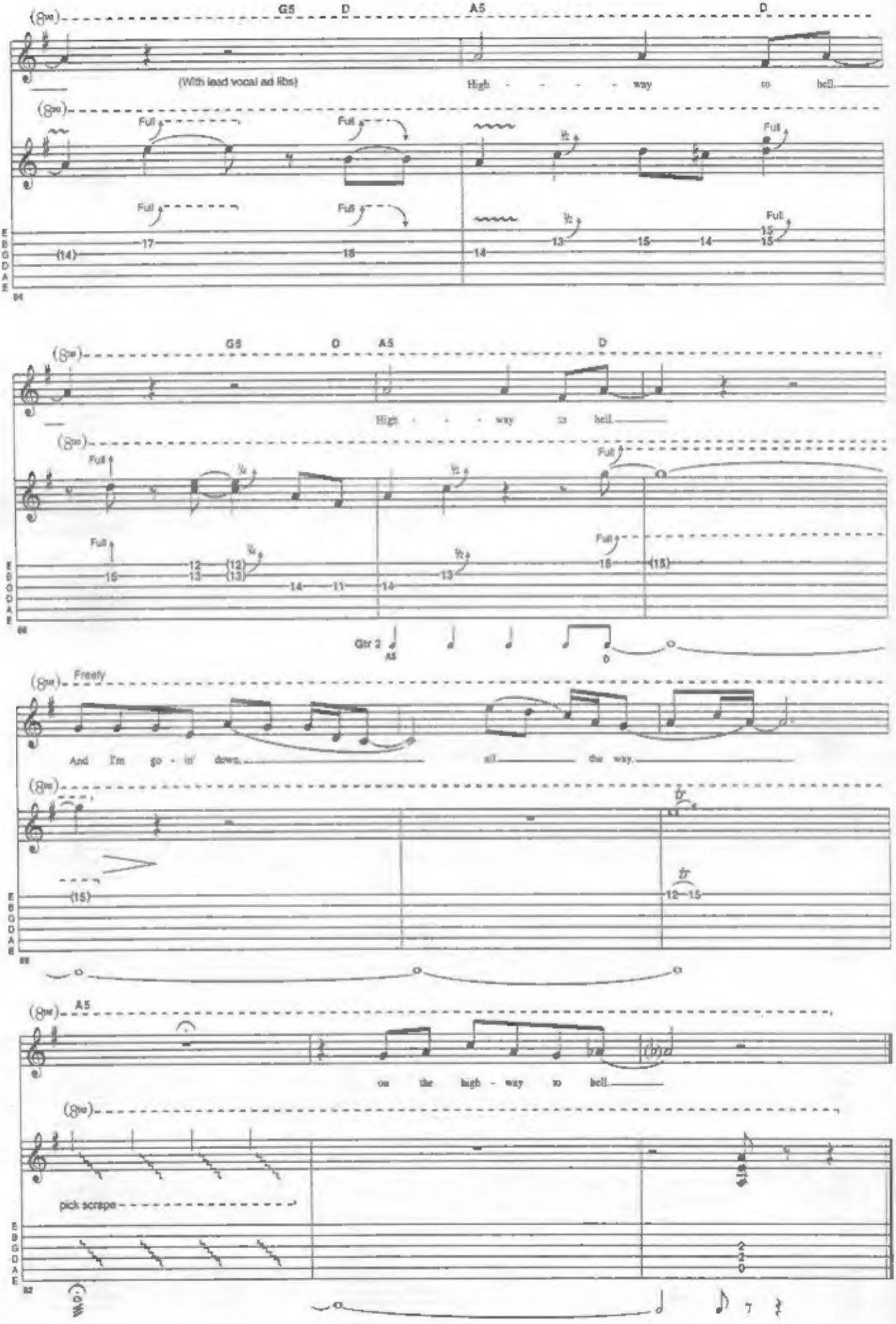


Gtr 2 continues sim.








G5 D A5 D
(With lead vocal ad libs)
High - - - - way to hell.
Full
G5 D A5 D
High - - - way to hell.
Gtr 2
A5 D
Freely
And I'm go - in' down, all the way.
A5
on the high - way to hell.
pick scrape